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BY JOHN COLLIER

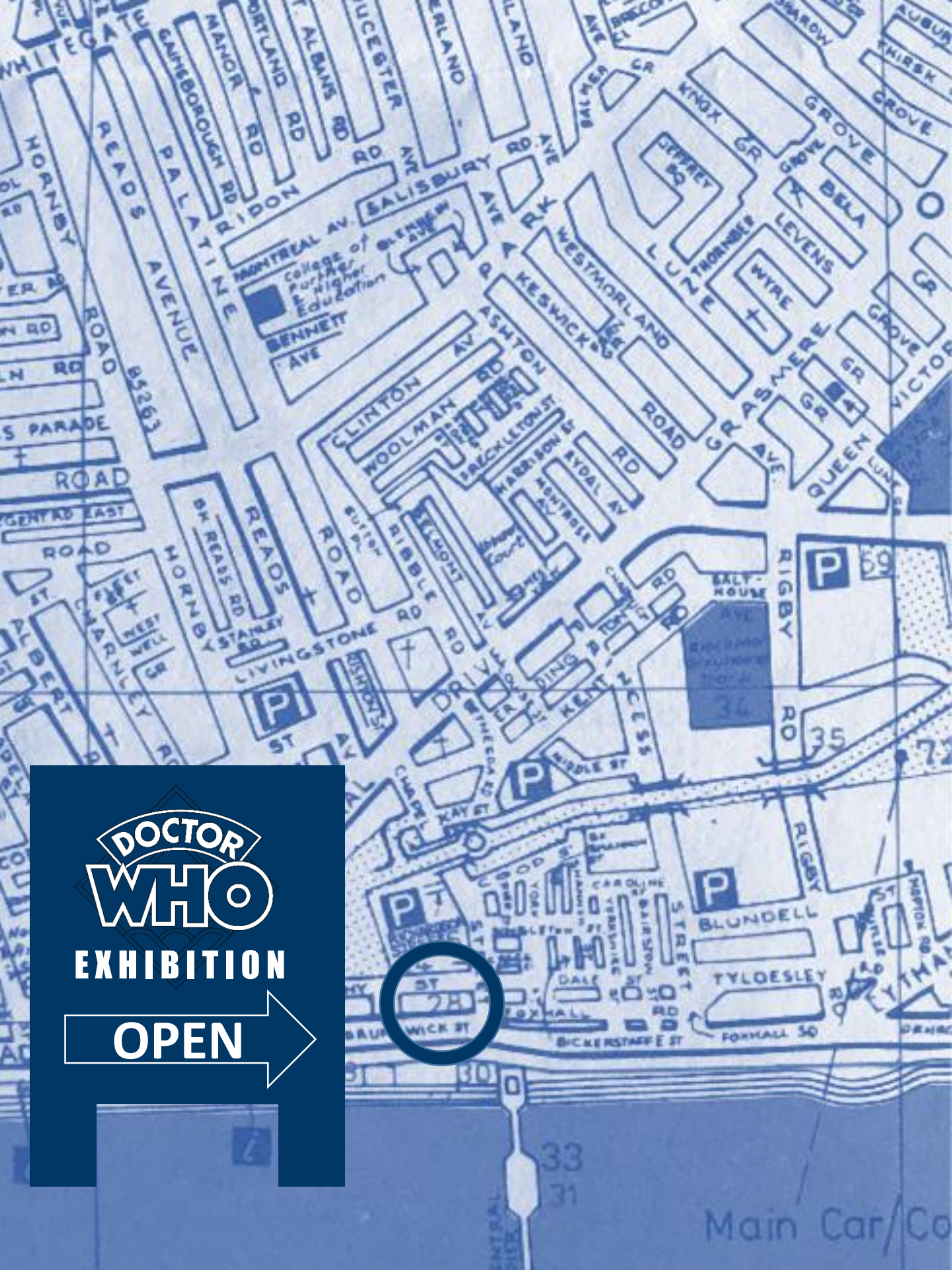
EXCLUSIVE FOREWORD
BY STEVE CAMBDEN

BLACKPOOL REMEMBERED

A VISUAL HISTORY OF THE ORIGINAL DOCTOR WHO EXHIBITION
ENTRANCE



FEATURING ILLUSTRATIONS BY ALEX STORER AND STUART GLAZEBROOK

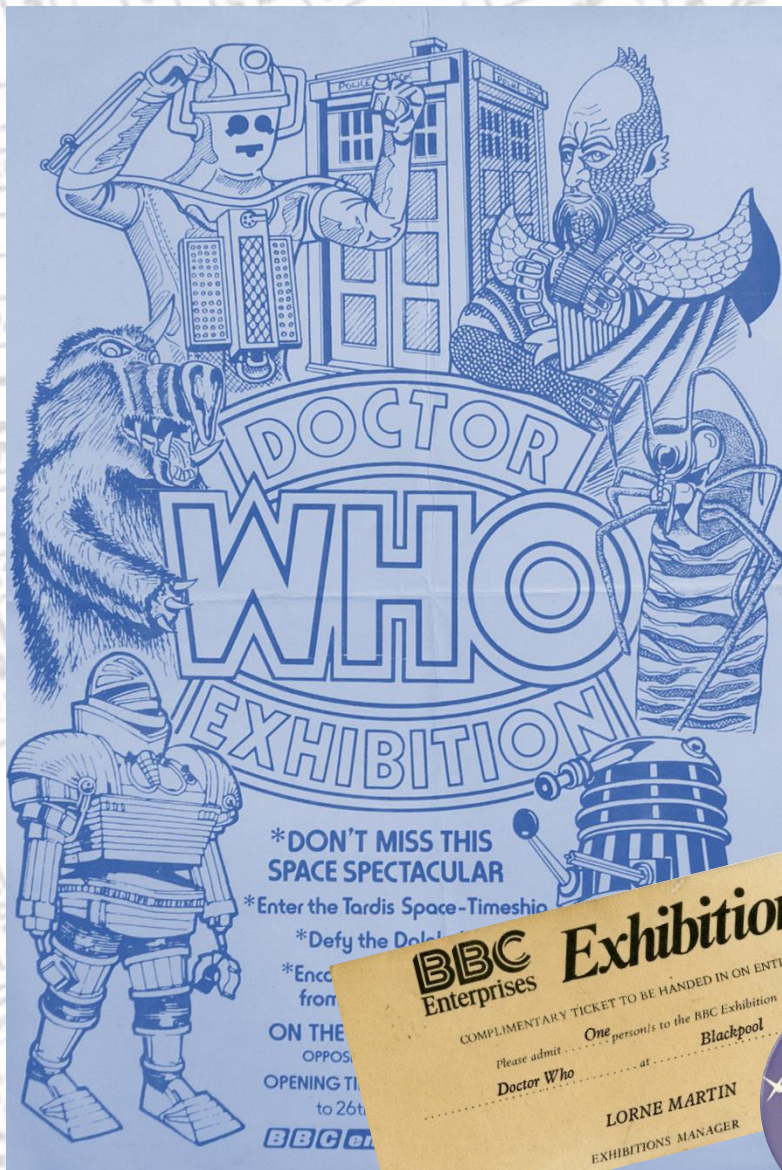


DOCTOR
WHO

EXHIBITION

OPEN

Main Car/Co



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INHIBITIONS ON EXHIBITIONS

FOREWORD BY STEVE CAMBDEN

There's an old saying, the centre of the universe is you. For *Doctor Who* fans, the centre of the universe is *Who*. And the centre of the *Doctor Who* universe has always appeared as a Police Public Call Box.

The genius of the exhibition's design was how faithfully they replicated the format of the programme. Drawn in by the theme music's imagery of time travel, you entered the world of *Doctor Who* through the double doors of the TARDIS. Naturally, it was bigger on the inside than the out, and the darkened passageway that confronted you held the promise of adventure.

Indeed, a passageway very similar to the secret tunnels and corridors, explored by the Doctor and his companions. Now you could share their experience. Now, you could be one of them. As your eyes adjusted to the darkness, you became aware of distant voices, sound effects and flashing lights up ahead. You knew there would be discovery in and around every dimly lit corner. With buttons to press and switches to throw, you progressed through an interactive and totally immersive experience.

Unlike the travelling freak shows or the fairground ghost train, we had very little apprehension towards what we might meet, because we were afforded the protection of the Doctor's own mothership. We knew that every monster was powerless whilst contained within the walls of the TARDIS.

When the corridor lightened and opened out into the gently humming control room, you'd arrived at the heart of the show and the comforting womb of its creation. The central column rising and falling, living and breathing with alien life. Surrounded by monsters and at the same time consoled by the hexagonal controls always within reach.



All humans travel forward through time, but Whovians could pause and even reverse the process by believing in the magic of the programme. Whilst in there, time seemed to stand still as the imagination ran riot; our senses overwhelmed by the sights and sounds of low budget galaxies.

The stars of this space museum were the monsters themselves, and you were witnessing their imprisonment and failure to conquer the universe. In those pre-video days, the one showing of each story bestowed us with only a fleeting glimpse of the aliens. Whereas, in the exhibition, we could come face-to-mask and stare into the eyes of each monster for as long as we wanted.

It was here that fantasy got tempered with reality. Sometimes those alien meetings would reveal their more earthly origins, in chipped paint or parts missing, from the wear and tear of their television appearances. The smell of dust, fibreglass and decaying latex, a reminder towards those ingenious backroom boys and girls, whose costumes and visual effects skills created these distant worlds.

Previous page: Steve (standing on the right) posing with his friend outside the Blackpool exhibition Police Box in the mid-Seventies.
Photograph © Steve Cambden

I first experienced a *Doctor Who* exhibition at the Science Museum in London in 1972. I was nine years old. I've still got my 'TARDIS Commander' badge, which states 'BBC TV special effects exhibition'. I felt a sense of belonging, and subsequently undertook yearly pilgrimages to the Longleat and Blackpool set ups in the mid 1970s. I'd spend hours in those TARDIS corridors soaking up the atmosphere.

Creatively inspired, I started making copies of the monsters, props and models, nurturing a teenage desire to one day work on the production of the show. So, I started writing regularly to the cast and crew with all manner of questions. News that the BBC wouldn't employ me in any technical capacity until I was 21 years old, was a bitter disappointment. But, I kept writing letters, knocking on doors and telephoning people who didn't know me.

My perseverance paid off, and led to my becoming K9's assistant operator in 1979, when I was just 16 years old. That was a bit like time travel for me, because I'd got to where I wanted to go five years before anybody believed it was possible. From loitering beside the smaller and pristine exhibition console, to standing beside the battered full size one, with Tom Baker, on the BBC studio set.

There was more to Neil Armstrong's life than his two hours walking on the moon, but his ego had to accept that he was unlikely to top that experience. Likewise, having made the smallest contribution to the massive institution that is *Doctor Who*, I'm just grateful that people continue to question me about working on the show.

"What was it like?" I'm asked. "Buy my books," I cheekily reply. "and I'll take you back through time to experience that period with me."



Above: Steve in 1980 with the dummy K9 used in the filming of *Doctor Who*. Photograph © Steve Cambden

That's the TARDIS element to all opened books, bigger on the inside than the out, with the reader's imagination transported to another time and another life. The highs and lows of those amazing times, involved coping with the stresses of the show's production at a young age, whilst being on first name terms with the heroes of my childhood. I was the smallest cog in the biggest machine, but I achieved my ambition, and I look back on that period with enormous gratitude to the team that accepted my presence.

Ironically, as my time on the show drew to a close in August 1980, I was invited to the opening of a new *Doctor Who* exhibition, at Madame Tussauds, in London. A new, updated version of the theme music was playing on repeat as Tom Baker did a photo call with a waxwork of his Doctor. It was dressed in the new red wine coloured costume. All that newness at the time, change was in the air and I could sense that Tom wasn't happy. Sometimes there are exhibitions on display, and sometimes there are inhibitions barely hidden. The end of an era in *Doctor Who* history was approaching.



Above: Steve relaxing whilst surrounded by a few of the Doctor's arch enemies. Photograph © Steve Cambden

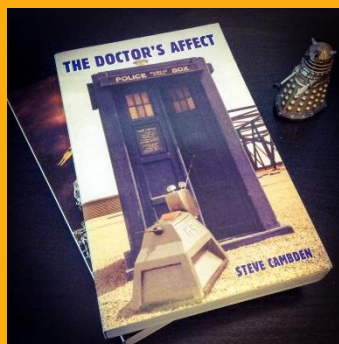
Two decades to the month later, in August 2000, I got invited back to the Longleat exhibition for a celebration of the programme. I used to have to pay to get in, but now the TARDIS gift shop was stocking my books, and I sat shoulder to shoulder with cast members as they signed autographs for fans.

How lucky was I? Luck is all about timing, and my visits to and through the TARDIS, had got me to the right places at the right times, every time.

The effects of our past, are sometimes quite literally, the very special effects of the co-workers, family and friends, we have loved and lost. I'm comforted by John Lennon's words of wisdom, "You're not dead until the last person who remembers you dies." Thus, the legacy of rich images from the cast and crew members who produced *Doctor Who*, ensures their collective immortality. We will continue to entertain and affect pasts, presents and futures.

Steve Cambden

April 19th 2020



Steve documented his special time working on *Doctor Who* in two excellent books that no fan should be without –

***The Doctor's Affect*, and
The Doctor's Effects.**

As well as his detailed, personal account, each book contains dozens of previously unseen photographs from Steve's private collection, as well as effects design sketches of props and costumes from the series.

You can find out more by visiting Steve's official web pages at –

<http://www.sevenzero.net/stevecambden.html>

HAPPY DAYS

JOHN COLLIER

One of my earliest memories involves a scary encounter by the seaside. I am six years old, on a family holiday in Blackpool, and my grandad has just paid for us both to enter the official BBC *Doctor Who* exhibition. But there is a problem. To get inside means walking down a particular staircase.

This was a dilemma for Daleks in the 1970s and it was also an issue for me because dangling dangerously above our heads is a Giant Spider. Now this is where compiling a book about an attraction that closed 35 years ago becomes interesting.

My memory tells me it was a Giant Spider, but I am yet to find a picture of one ever being on display in this particular spot. In fact, at one point, I toyed with the idea of tracking where those infamous arachnids appeared each season. They certainly got around the place. In putting this publication together I have come to accept that it could have been the pterodactyl from *Invasion of the Dinosaurs*. I know that was definitely there, I've seen a picture.

In fact I have now seen hundreds of pictures of the inside and outside of this wonderful place. I will never get sick of seeing pictures of it. Part of the joy of editing this book has been looking at everyone else's images from those days gone by. I honestly cannot thank the contributors enough for allowing me to share some of their photographs with you. A full list of contributors is provided at the end.

Blackpool Remembered is a colourful celebration told by those who were there. It's a scrapbook of stories from an Exhibition Army that created the place, the staff that kept it going and the visitors who have never forgotten it.



One fellow fan is Alex Storer. I met Alex through this project and he deserves an extra special thank you. Not only has he provided a selection of evocative illustrations, he has encouraged and supported me every step of the way. He also put me in touch with Steve Cambden who has kindly written the perfect introduction to this tale.

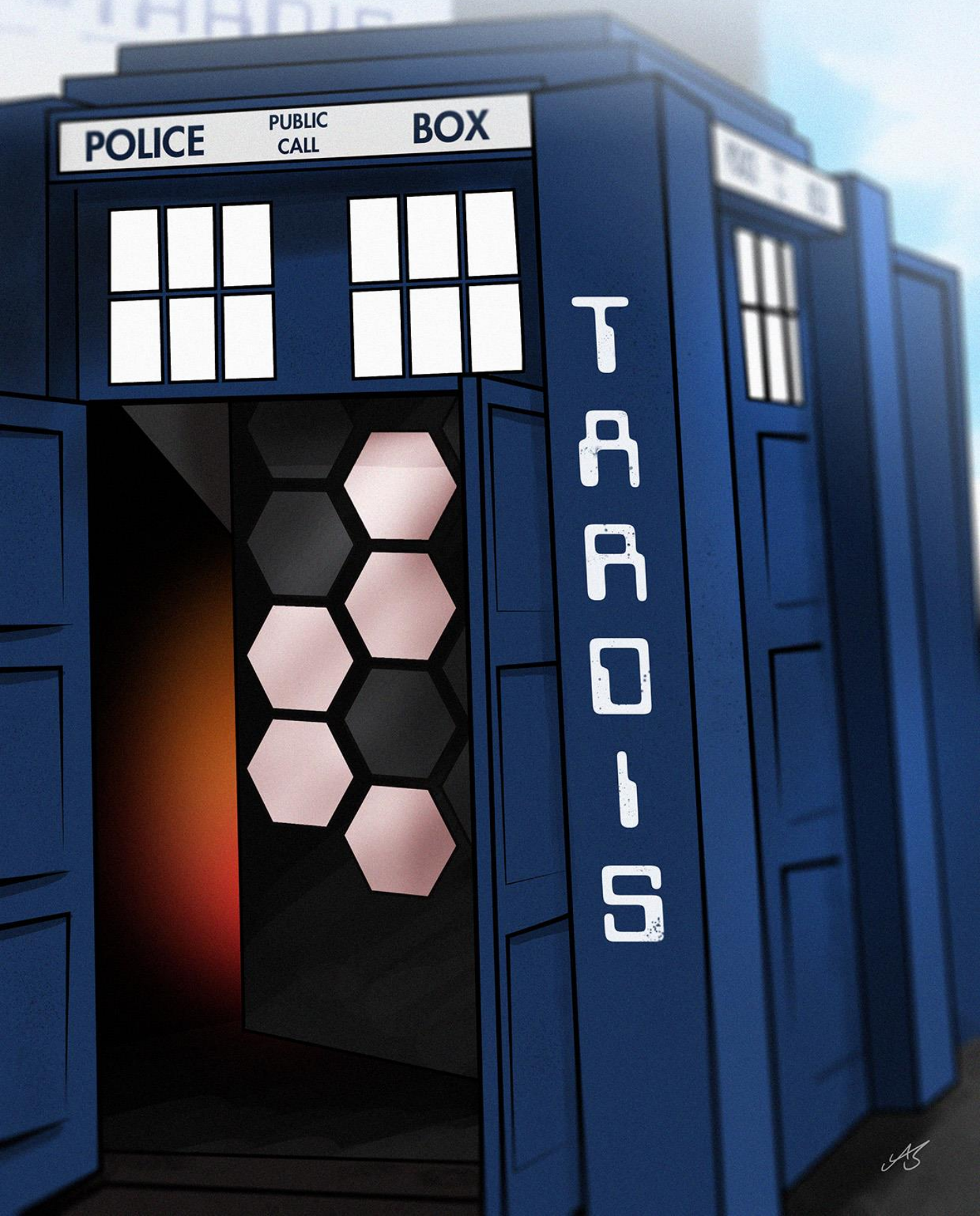
I never did make it down those stairs in 1974 but I certainly did the year after and from then on my parents couldn't keep me away. I loved being underground with the monsters and props. Deep in my own thoughts.

At home I built my own exhibition, organised an album using the few photographs I took, drew plans to remind me of what was where and scoured copies of *Doctor Who Weekly* in the hope of spotting any mention of the place.

It has been 35 years of collecting, curating and remembering. I hope you enjoy this trip back in time.

John Collier

I. ENTER THE TARDIS



***“Doctor Who is more
than just a programme.
It is an experience.”***

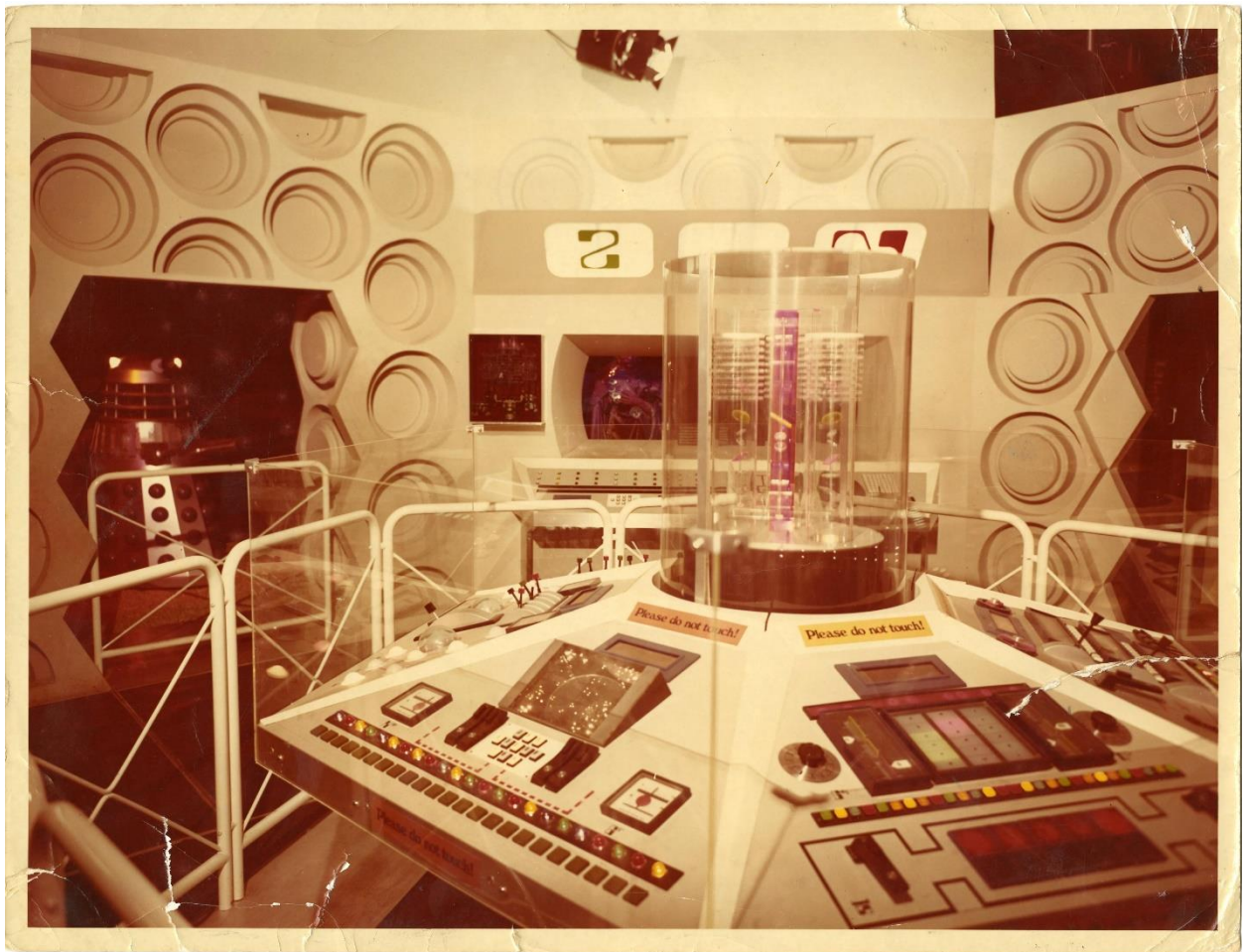
**Terry Sampson,
BBC Enterprises**

**WITH THE EXCEPTION OF THE DALEKS,
ALL MODELS AND MONSTERS SHOWN
IN THIS EXHIBITION ARE THE ACTUAL
ONES USED IN THE FILMING AND
VIDEO TAPE-RECORDING OF**

**THE ADVENTURES OF DR. WHO
BY**

BBC tv

EXHIBITION D.N.A.



Above: The TARDIS console and surrounding displays at the Science Museum in London in December 1972.
Photograph courtesy of Christopher Hill

The *Doctor Who* display within the *BBC Visual Effects* exhibition became the blueprint for later incarnations. It gave viewers the chance to see a large range of material from the series in a format that now seems very familiar.

Visitors passed through a 'haunted' barn area, before walking through a Police Box style entrance where a mock up of the TARDIS console room could be found inside. Around the outside of the room were a selection of monsters from the show, several of which were yet to be seen on screen.

They included an Axon, an Ogron, a Draconian and a Sea Devil. There were also Daleks, specially built by Tony Oxley and Charlie Lumm from the BBC Visual Effects department. Two of them (referred to as Daleks SM1 and SM2) would later be on display at Blackpool.

Cast members Jon Pertwee, Katy Manning, Nicholas Courtney and John Levene attended the opening. Katy recalls, "I remember that day. We had such a lovely time and I'm sure it was on this occasion that the Brig's moustache was creeping up on one side!". Ticket demand meant this event was just the beginning.



an exhibition at
the Town Hall
Exhibition Centre
Middlesbrough
Teesside
5 July - 31 Dec 1973

admission to the exhibition
adults 20p, children 10p
10am to 6pm Monday to Saturday
closed Sunday

featuring
The Tardis
from Dr. Who
and

showing the work
of the people behind
the scenes who
give you the smoke,
the explosions
...and the creatures
from outer space

MOVING UP NORTH



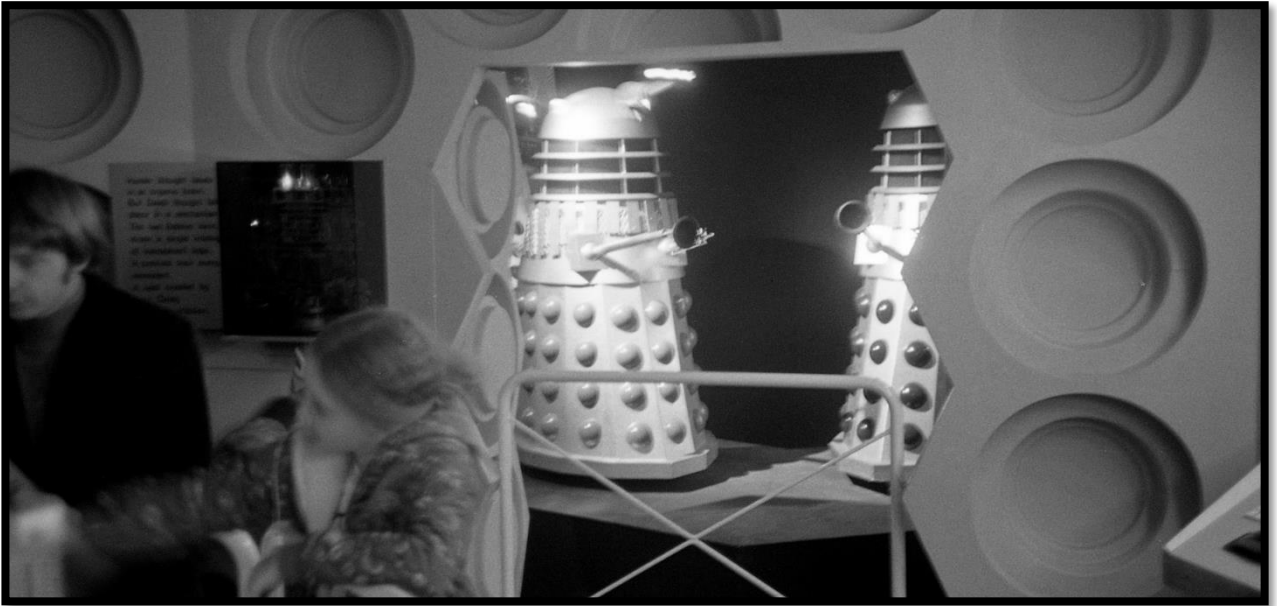
Above: The display at Middlesbrough included the Science Museum console. *Photograph © John Hendy*
Previous page: Original BBC TV Special Effects poster kindly supplied by Bob Richardson.

The *Visual Effects* exhibition was so successful that it was decided to move the displays to the North of England the following year. The crypt of Middlesbrough Town Hall was chosen as the venue and items included the US Lunar Model and Rover from the Moon Landings. Once again it was the *Doctor Who* content that drew in the crowds.

One group of visitors was the Hendy family from Northampton. Keen amateur photographer John regularly took his young family on holiday “up north” to stay with his parents near Hull. In 1973 it included a trip to see the *BBC TV Special Effects* exhibition. John’s son, Simon, has kindly allowed us to reproduce three of his father’s photographs.

In the first one (above) you can see that the layout of the *Doctor Who* display is practically identical to the Science Museum set up, including the TARDIS console and surrounding display areas. The console itself was another bespoke item built by Tony Oxley for the Science Museum display. Visitors were enthralled at the moving central column and accompanying sound effects that made the machine feel ‘alive’ and filled them with the promise of travelling through time and space.

As well as the exhibits that had been on display in London, new monsters were also added, including the giant maggots from *The Green Death* which was broadcast the same year.



As expected, the Daleks were a popular aspect of the exhibition. SM1 and SM2 were reunited and another Dalek guarded the exit of the console room. Visiting children were allowed to sit inside this particular model and over time this caused wear and tear. The eye and sucker were also stolen at some point.

The display remained open until the end of the year and it was around this time that the BBC decided it would make two new permanent exhibitions based solely on *Doctor Who*. The Longleat site was deemed perfect for fans living in the south.

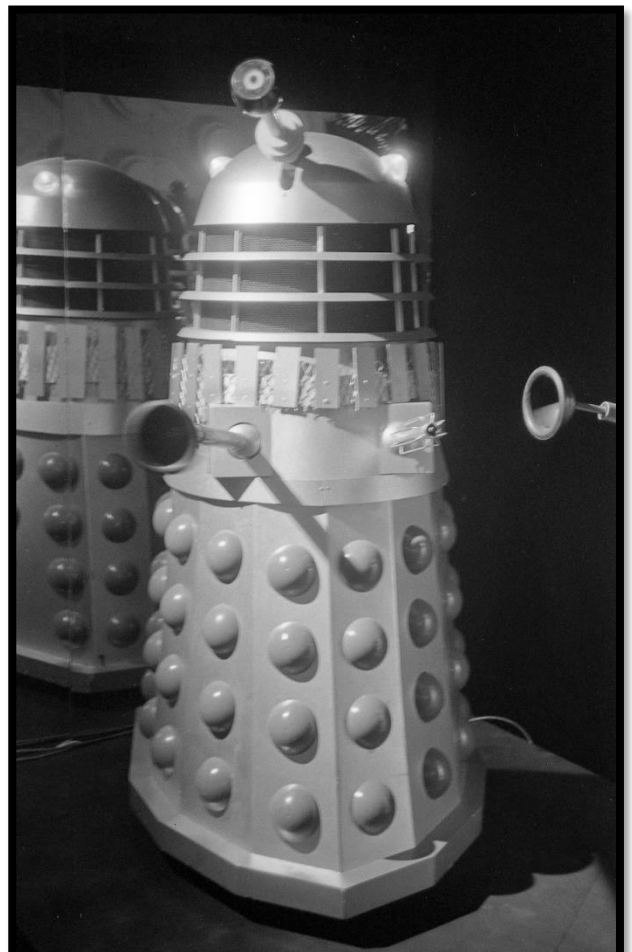
After much searching it was decided that the basement of a corner café on Blackpool's Golden Mile was the most suitable choice for the north due to its prime location and suitable space.

The address was 111 Central Promenade.

Above: Daleks SM1 (left) and SM2 (right) observe visitors from their vantage point.

Right: Dalek SM1 stands proudly on display.

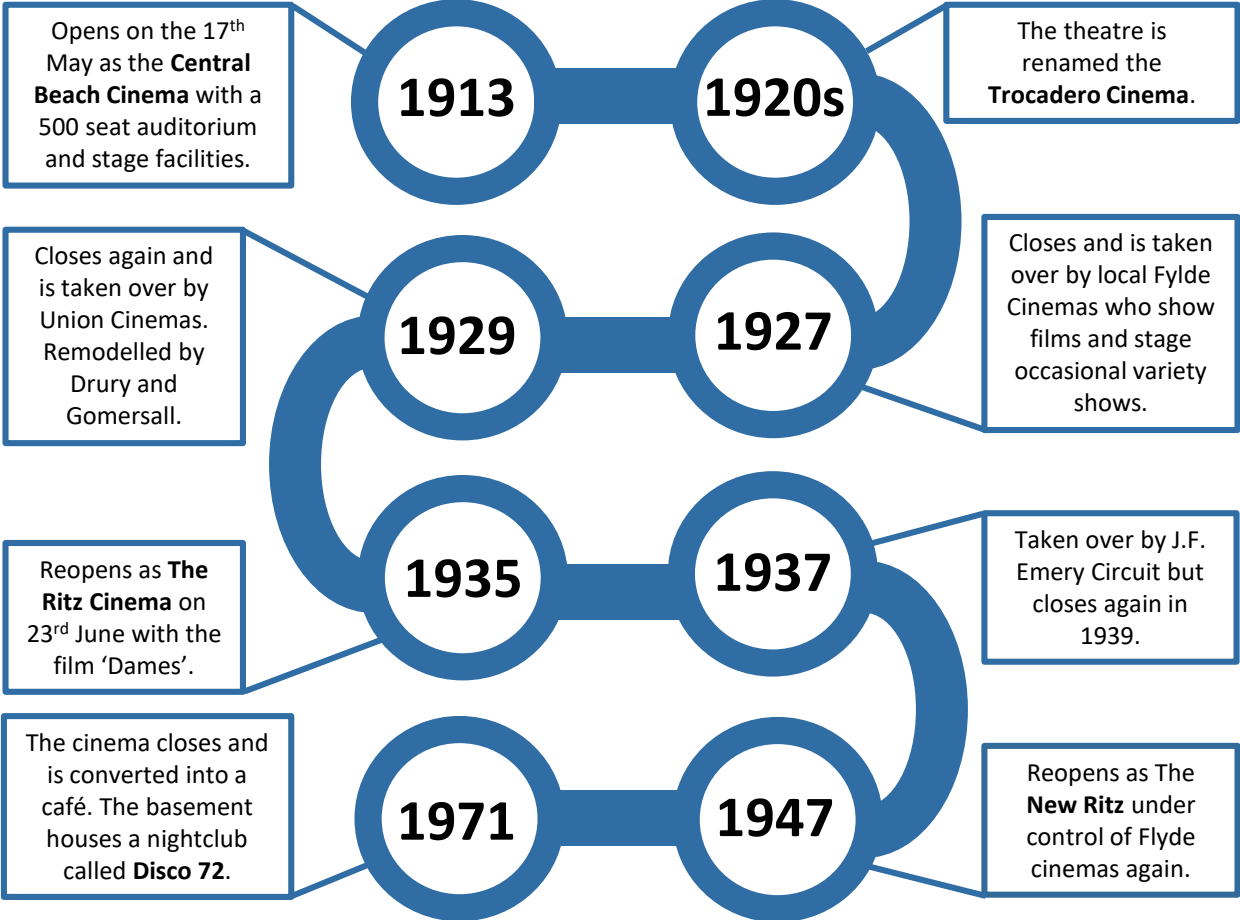
Photographs © John Hendy



111 CENTRAL PROMENADE



The building that housed the original *Doctor Who* exhibition has a rich history stretching over 100 years. Situated on Blackpool's Central Promenade and opposite the Central Pier, it was designed by architect Tom G. Lumb as a ground floor cinema and first floor hotel. It was later known as The Huntsman Hotel where performers appearing in summer season shows often resided.



DRAGONS, FAIRIES AND ELVES

Decades before the exhibition opened, practically on the same spot, there stood an imposing building containing the popular *Fairyland* attraction.

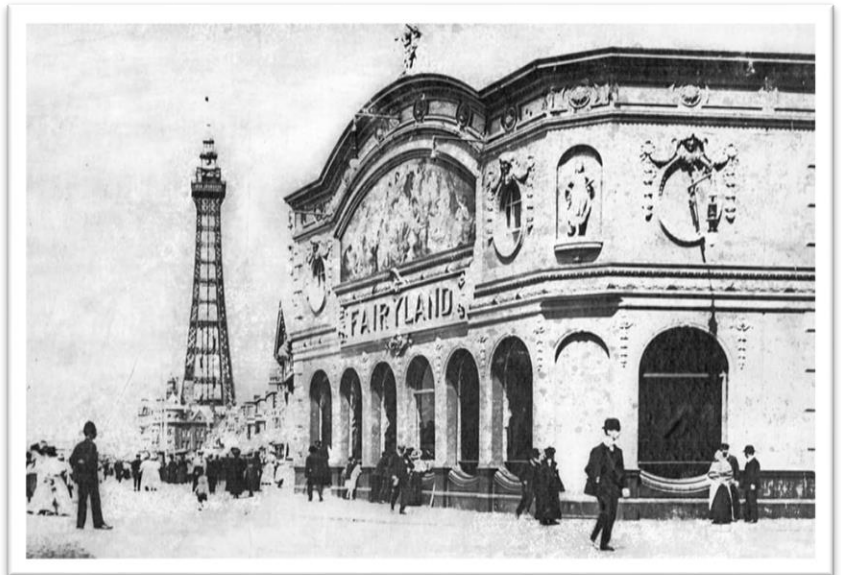
Opening in 1907 it was a popular destination for generations of families who were intrigued to see this '*Wonder Show Of All*'.

Open daily throughout the holiday season, it contained "8 magnificent grottoes" with "new attractions added each year".

Long queues were a regular occurrence. Once inside visitors were greeted by carriages pulled by dragons.

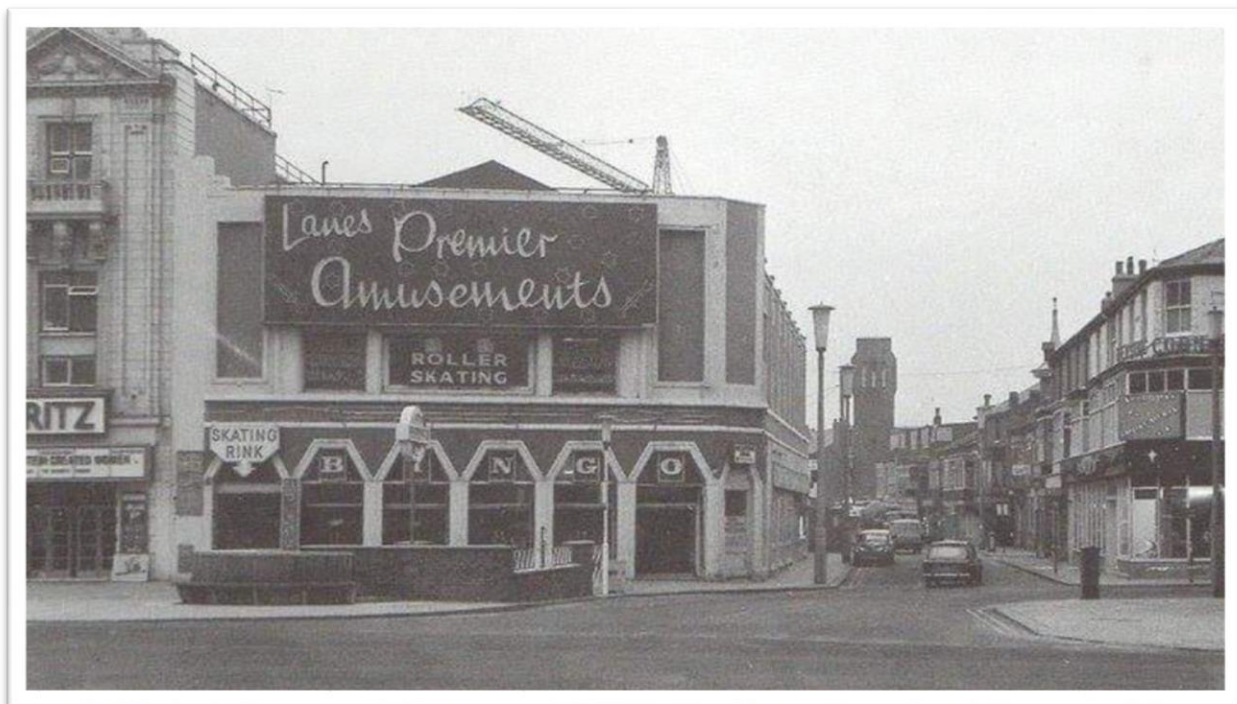
Customers compared the experience as being, "like a Ghost Train where you sat in a wagon and you went into a tunnel of darkness but instead of ghosts you saw fairies and elves".

Scenes included "elves with little hammers hitting oysters which lit up pearls" and "busy gnomes in their workshops tapping away and banging their mugs on tables."



Above: The imposing *Fairyland* attraction with its classical style frieze.
Below: Adverts line the side of the building running along Chapel Street.





By 1950 *Fairyland* had been replaced by *Lane's Premier Amusements* which offered Bingo downstairs and Roller Skating on the first floor. *Lane's* was demolished in November 1970 to permit the widening of Chapel Street.

In 1971 the Ritz Cinema next door closed and was turned into a café. In the same year the basement area which would later house the *Doctor Who* exhibition was used as a nightclub called *Disco 72*.

Sheila Kirkham remembers “some great weekends there drinking orange and having to be home by 11pm”. Gill Waterhouse was one of many who would nip out and buy a bottle of *Woodpecker* cider or *Cherry B* from the off licence across the road. Music was provided by DJs Roy Ashworth and Paul Andrews.

Above: Lane's Premier Amusements in the early 1960s. Right: Chapel Street in June 2020.



THE TARDIS LANDS IN BLACKPOOL

The Blackpool and Longleat exhibitions were the brainchild of Terry Sampson from BBC Enterprises. The Blackpool attraction was designed by Tom Carter.

Paying tribute to the look and feel of the series, Carter created a dramatic atmosphere through clever lighting, detailed set dressing, eerie music and sound effects. All of these created the total “experience” which Terry Sampson had intended.

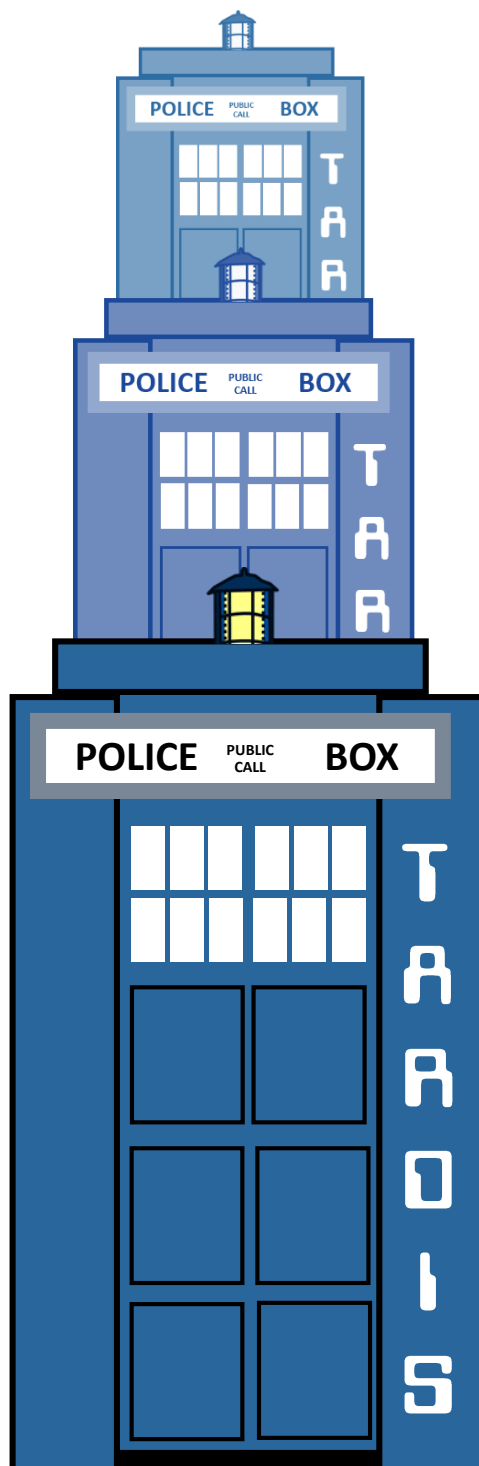
Visitors would **ENTER THE TARDIS** by stepping into a larger than life Police Box before descending **INTO THE DARKNESS**.

The steep staircase led visitors into a subterranean world navigated through twisting corridors, flanked on both sides by cases housing monsters and aliens.

The path eventually led to a futuristic looking doorway where your quest to **DEFY THE DALEKS** began.

After successfully passing the alien interrogation you were free to step into the TARDIS Console Room. Taking reassurance from the regular rise and fall of the time rotor you could stare confidently around the room through windows into other worlds and listen to the sounds of a thousand galaxies. Instrument panels allowed you to operate lights at the touch of a button.

Finally through **TO THE EGRESS** leading you past the BBC Enterprises shop stocked with goodies galore. A final staircase took you out on to Bonny Street or the **EXIT TO CAFETERIA** for a well deserved cup of tea.



The Devil In The Detail

**Julie Jones looks back
on her time in Blackpool as
BBC Exhibitions and
Events Organiser.**



THE DEVIL IN THE DETAIL

IN CONVERSATION WITH JULIE JONES

Most young fans visiting the exhibition would never have given a second thought to the organisers behind the attraction. After all, the TARDIS offered a doorway to a dreamland of mythical worlds and creatures. In reality there was a group of key players who, year on year, ensured the displays were in good shape and up to date. Julie Jones was one of them.

The BBC Exhibitions Unit was managed by Terry Sampson and included Lorne Martin. Both were instrumental in the development and legacy of *Doctor Who* exhibitions over several decades. Julie Jones joined the team in 1976. In May 2020 she enthusiastically shared her memories of her time behind the scenes.

She began by explaining how she secured the post. “After two years at Chichester College doing a secretarial and business studies course, I applied to the BBC for a job. My initial interview was held at Portland Place, London in the summer of 1974. In the November I started my first permanent job as Secretary to the Business Manager at Villiers House in Ealing.

“The team I worked for was responsible for obtaining legal clearance from artists and writers and negotiating contracts for BBC overseas sales. It was not the most exciting of roles and I was drawn to the office next door where there seemed to be a lot more fun going on. This was the BBC Exhibitions office and I made a point of being in there whenever possible.

“Fortunately for me their Secretary decided to leave in 1976 and I was offered the position. When I first joined I was supporting Terry Sampson, Lorne Martin and James Wills. There was a period where we had a number of BBC staff join the team on three month secondments. My promotion in 1978 to Exhibitions Assistant followed one of these attachments. There were other permanent staff members over the years including Robert Richardson and Richard Green.



Above: Julie outside the Blackpool Exhibition in 1982 holding props from the story *Earthshock*.

“In 1982 my title became Organiser, BBC Exhibitions & Events. The overall job brief was to identify, organise, develop and implement profitable exhibitions and events. This covered a vast range of subjects but, of course, included the *Doctor Who Exhibitions* at Longleat House and Blackpool.

“By the time I was promoted to the Organiser role, the team had a new assistant, Annie Reid. She often accompanied me to the exhibitions and regularly helped out with the promotions, even occasionally dressing up for the role. She was the Cryon at the Press launch of the USA Tour at Elstree, alongside the Doctor and his companions. Annie was also responsible for the *Doctor Who* Mail Order service that we ran from the office.”



Above: Julie posing next to Bessie outside the Blackpool exhibition. Behind the wheel is Terry Sampson (BBC Exhibitions Manager) dressed as the Brigadier.

Before Julie started working for the Exhibitions Unit, the department had already been responsible for the temporary exhibitions at the Science Museum and Middlesbrough.

Julie explains the decision to stage an exhibition in Blackpool. "It was noted at the time that the display of *Doctor Who* monsters created a lot of interest and therefore the idea of a standalone *Doctor Who* exhibition was born.

"BBC Enterprises' brief was to explore future venues and other subjects for profitable exhibitions. Longleat House in Wiltshire had already successfully displayed *The Six Wives of Henry VIII Exhibition* so they were keen to be the first venue to show *Doctor Who* exhibits. The site available was part of the old stable block.

"At that time there was a limited number of *Doctor Who* exhibits available, so the exhibition included a full size replica model of the Lunar Rover made by Special Effects designer, Mat Irvine for the BBC coverage of the Apollo 15 Moon landings.

"The Longleat exhibition opened to the public in Easter 1973 and ran through to October, coinciding with the tourist season. Once it closed its doors for the winter the team were able to build an extension within the planning restrictions. The new larger exhibition was easily filled with the latest *Doctor Who* characters in readiness for the new 1974 season. The success of *Doctor Who* on television and by now the ongoing availability of new monsters meant Exhibitions were able to source another venue.

"Ideally it needed to be somewhere that had a long tourist season and an established high footfall. In 1974 Blackpool was chosen for its unique visitor pattern. The traditional Easter to October period was enhanced by the Blackpool Illuminations which extended the visitor numbers throughout the normally quiet tourist season run down."

I asked Julie what the annual process was like in terms of setting up for a new season.

"It was important to be aware of programme schedules and to read the scripts when they were sent through from the *Doctor Who* production office. At this stage I would highlight the characters and anything else of interest and discuss them with the producer. I had excellent relationships with both Graham Williams and John Nathan-Turner.

"As soon as recording began I would visit the studios and gallery at TV Centre and make contact with the relevant visual effects designers, costume and make up-artists.

"It was at this point that the costumes, models and props were selected for inclusion into the exhibitions and I would negotiate with the relevant service departments so that I could arrange collection once filming was over.

"The smaller items I would pick up from the Visual Effects workshop myself but the larger ones were collected direct from the studios by BBC Transport and moved to our exhibition store. Initially, this was located in North Acton but when we moved to Woodlands in White City it was onsite.

"Once a designer had been appointed to work on the annual refurbishment of both exhibitions it was my task to order all the appropriate working materials and to appoint contractors to install the new exhibits and get any animations up and running. I also researched and wrote the accompanying captions and sourced any suitable photographs, music or sound effects.



Above: Julie with Exhibition Designer Tony Oxley in the 1980s. Tony also designed and built the exhibition Daleks and the Dalek Brain exhibit.



Above: Julie with the Supreme Dalek from *Resurrection of the Daleks* in the BBC Exhibition Store at Woodlands.

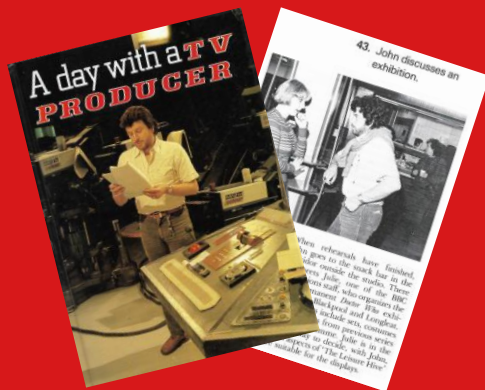
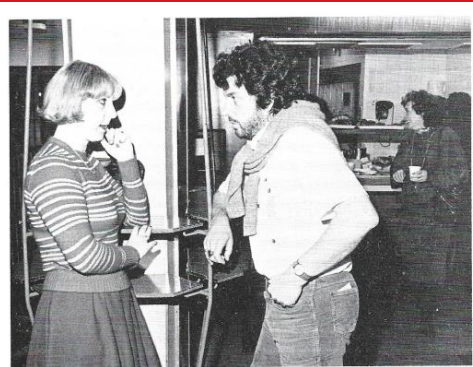
"In the office, we worked as a team dealing with all correspondence and calls relating to the exhibitions portfolio. We also worked closely with Blackpool Council and the Tourist Board when we contributed to the Blackpool Illuminations switch-on, carnivals and parades.

As well as liaising with other BBC departments and external agencies, Julie had a variety of roles and responsibilities which included ordering *Doctor Who* merchandise for the exhibition shop. "I regularly accompanied members of the BBC Merchandising Department to trade and toy fairs and also initiated new ideas for *Doctor Who* merchandise. This meant instigating a design and appointing a suitable manufacturer. I was responsible for pricing all the merchandise, ordering on behalf of both exhibitions and for making site visits to ensure everything was running smoothly and the shops were fully stocked.

"As all our exhibitions were expected to be financially viable it was my responsibility to prepare the budgets and work within them, to project each exhibitions annual income and work towards that figure.

"In line with BBC standards I was expected to arrange appropriate insurance cover and meet statutory fire and security regulations. If any problems arose at the exhibitions regarding security, equipment maintenance and repairs it was my responsibility to deal with it and take remedial action. This could be at a weekend or on a Bank Holiday so during the months the exhibitions were open to the public I was always 'on call'."

Julie worked for many years with producer John Nathan-Turner who was renowned for being involved in all aspects of the programme. "I did work closely with John and he was a lot of fun. He had nicknames for everyone. Mine was 'punkette' because at one of the end of season parties I turned up in black leather!



Above top and middle: Julie received a mention in the 1980 book *A Day With A TV Producer* by Graham Rickard. Above bottom: Julie in the background with Lorne Martin at a celebrity signing event in aid of Children In Aid in 1985. In the foreground actors Colin Baker and Nicola Bryant with *Doctor Who* producer John Nathan-Turner.

"John regularly attended BBC Enterprises meetings, particularly those relating to the bigger projects such as the now legendary 20th Anniversary *Doctor Who* Celebration at Longleat in 1983 and the USA Tour. He had a lot of input and was helpful and imaginative.

"In terms of choosing the displays I would try and select one of the main characters from each of that season's storylines. Obviously, if there was only one model I would swap them around the following year. There was no favouritism or pecking order when it came to choosing which items went into Longleat or Blackpool. It was just logistics as far as I was concerned.

"The deciding factors were the availability of the costumes, props and models and their suitability for display. In the later years when I was working with John the availability was never an issue. It was very rare to have problems with the release of an item we had selected for the exhibitions, but in this eventuality I only had to call John and he would sort it out directly with the parent department. I can actually only remember this happening twice and it was amicably resolved. Also by then BBC Enterprises were contributing to the programme budget so it gave us a bit more clout in negotiations."

If this all sounds pretty cosy there were sometimes barriers when planning out the exhibitions. "One of the biggest challenges was the weather as its total unpredictability made projecting income extremely difficult. A wet Easter weekend or disappointing summer would adversely affect visitor numbers and reduce financial targets.

"Other challenges were that many of the items selected to go on display were designed and built to last for the duration of filming. They were not constructed to sit in an exhibition, often for years, under warm lights. Many of the monsters were made from latex which started to fall apart after a few weeks.



Above: Julie with her assistant Annie Reid at the press launch for the BBC Shop in Marylebone High Street in 1986.

"This is one of the reasons why I resorted to displaying heads and masks in cabinets after a few years. Other characters were better suited to a human form and just did not work well on our models. In the studio the costumes were adjusted once the actor was wearing them but it was almost impossible to replicate on inflexible fibreglass mannequins.

"We also had to try and prevent small items and costume parts going missing as well as deliberate damage done to the exhibits. This was not confined to just the *Doctor Who* displays. One year all the wigs were stolen from The *Onedin* Exhibition in London as well as Henry VIII codpieces at Hampton Court Palace. Repairs and replacements were time consuming and expensive. I went to see the *Doctor Who Experience* at Olympia in 2011 with Robert Richardson and we were really impressed with the different interactive effects and quite envious of the budget they must have had to achieve such quality."

Amongst Julie's most vivid memories is the winter routine of setting up the exhibitions which including having her own TARDIS key.

"I always refurbished the Blackpool Exhibition first. This was entirely my decision because it was the more problematic of the two and I wanted to have it under my belt before moving on to Longleat. Blackpool in January was very cold and working on the exhibits in the basement affected my health quite badly. There was no heating system or fresh air so I usually got a chill or worse and nearly everything was closed so it was quiet and I felt very isolated.

"In contrast I could drive from home to Wiltshire in two hours. It was also the most beautiful location, even in winter, and the exhibition was not underground. The staff working in the house would keep me supplied with regular food and hot drinks. My hotel, The Bath Arms, was on the Estate just a few minutes away and home cooked food beckoned at the end of a long day.

"Inside the exhibitions I was more comfortable with some of the characters than others. Probably because I had worked with them for so long, I liked the familiarity of the Daleks and Cybermen. Another favourite was the beautiful Terileptil Android from *The Visitation* and for some reason I found the Robots of Death strangely calming. I wasn't keen on Davros or K-9 whose voice I found really irritating. If I had to spend a long period of time in the exhibition when it was closed I switched him off. I didn't like the Giant Spiders or the Giant Maggots. They totally freaked me out."

Julie cites the *Doctor Who* USA Tour to Washington DC in May 1986 as one of her highlights. "I loved Bessie so tried to include her, when practical, into anything we were doing. I have a treasured photograph of me standing in her at Elstree for the UK launch of the *Doctor Who* USA Tour. She was travelling with the trailer so had been refurbished and really looked her best. After two stressful years of planning, building and fitting out, this particular trip was definitely the icing on the cake!"



Above: Julie reunited with a Cyberman at the BFI.
Below: Julie with Brian Sloman from *Monarch International* at the UK launch of the USA tour.
All photographs courtesy of Julie Jones.

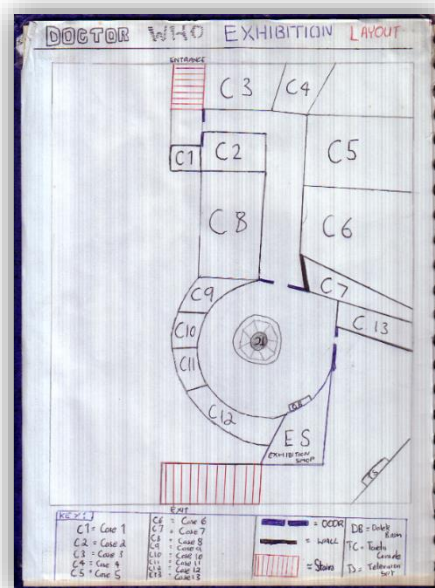
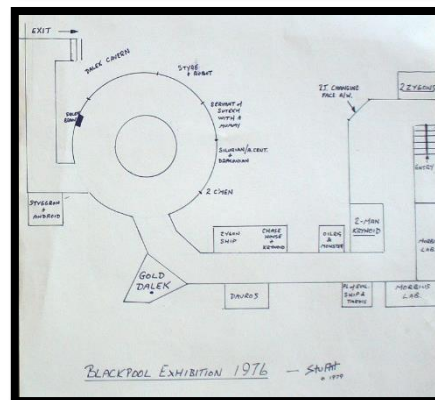
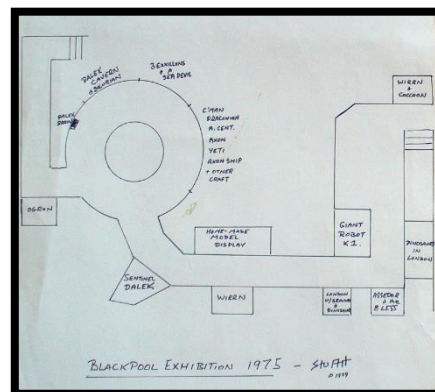


2. INTO THE DARKNESS

NO SMOKING



“With the help of some fellow fans, I managed to gather a list of most of 1985’s exhibits, but I knew the layout itself still wasn’t right. But at the time, I had got as far as I could with it, so left it there.



Right top to bottom: Floor plans from 1975 and 1976. © *Stuart Glazebrook*. John Collier's 1980s version.



“Fast forward to 2017, and the creation of the Facebook group dedicated to Blackpool and Longleat. It was amazing to see so many photographs from the exhibition over the years – the memories literally came flooding back, and with it the urge to revive the floor plan project eventually resurfaced, with a renewed determination to fill the gaps and get the layout right.

“I was asking questions like, “*Did you go straight down the stairs after you entered the TARDIS? Did you turn left?*” Although I had clearly remembered the shape of the corridor, the area at the foot of the stairs had remained a blur, probably due to my fixation with the two Daleks that were there.

Above: Works in progress – Alex’s first 2012 rendition of the floor plan vs an improved version from 2020, plus reference material such as Google map views of the site and a vintage review from *Ephemeral* magazine.

“Which wall was the Dalek Brain on? What was the layout of the shop like? Where were the exit stairs?”. In addition to trying to recall as much detail from the exhibits as I could, it was crucial to get the layout right – but with so few photos of the corridor, shop or start of the exhibition, much of it still remained a mystery.

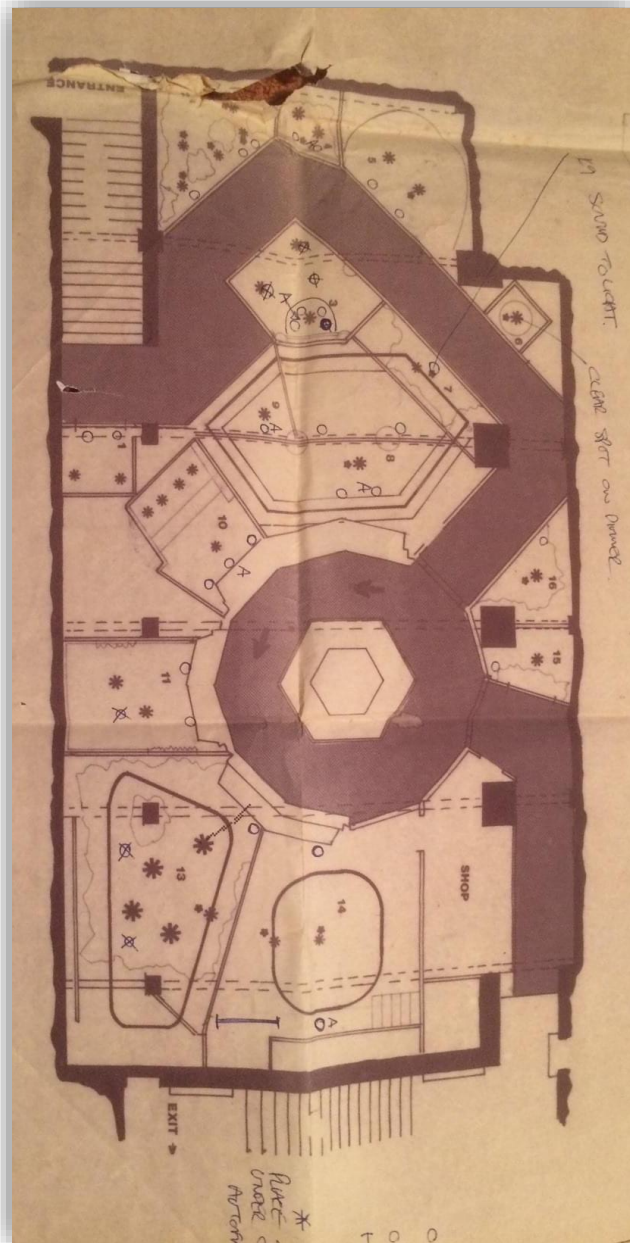
“Fast forward (again) to 2020, and I found myself on board this wonderful project. The realisation that I had seen John’s own illustrations years before even knowing each other was quite special, and in no time at all, we were both filling in the gaps, with John being in the enviable position of having visited the exhibition several times.

“The floor plan was finally shaping up and everything was clicking into place – yet something still didn’t feel quite right. I had posted the updated plan in the Facebook group, and one of the replies came from Ed Salt, who promptly posted a *photograph* of a *real* Blackpool floor plan that was in his possession. Good grief, where had this been hiding?! While Ed’s was in fact a lighting plan from 1983, we *finally* had confirmation of the layout. Result!

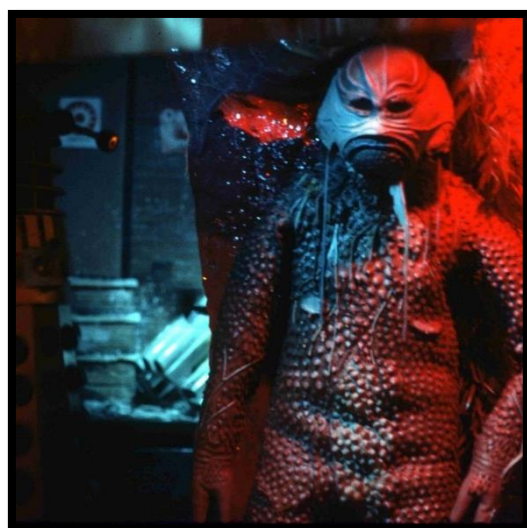
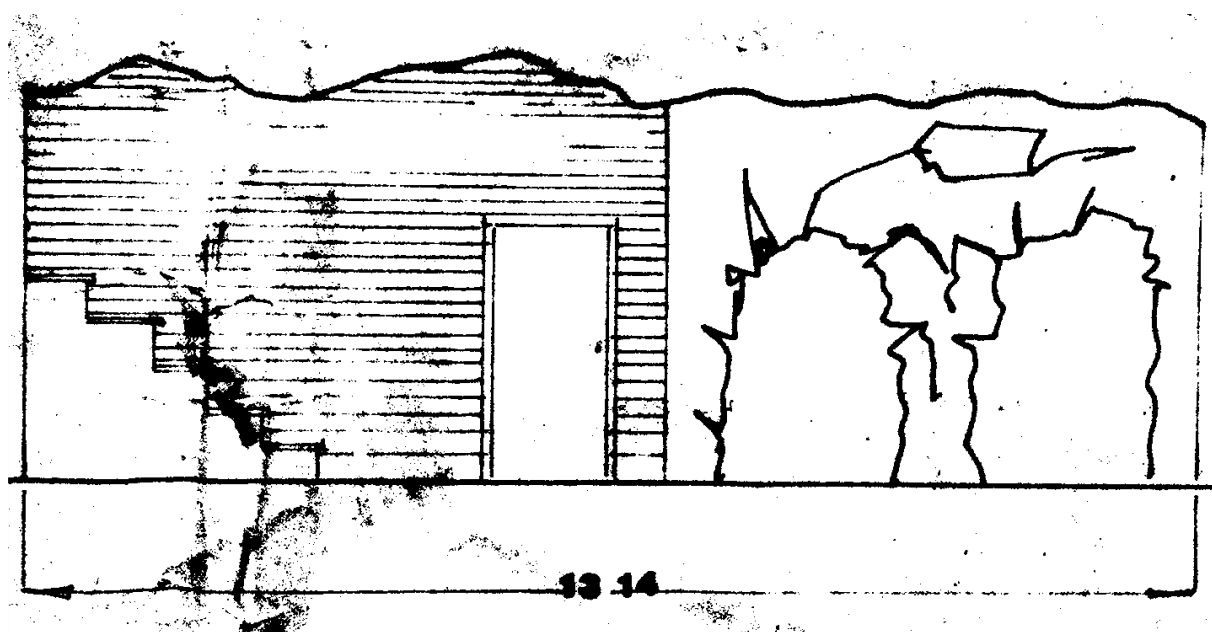
“It felt like a fog lifting from a 35-year-old memory, as the conundrum of corridors and corners was at long last resolved. With this new information, not only could I finally, accurately complete my own 1985 plan, but we now had the basis to produce plans for each year of the exhibition. No pressure, then...”

One thing is for certain. The plans will, for the time being, remain a ‘work in progress’ but it IS a starting point and one which we hope will provoke discussion and interaction with our readers.

Alex is looking forward to continuing to edit and update his masterpiece which will provide future generations of *Doctor Who* fans with as near as possible an accurate record of the changing seasons in Blackpool between 1974 and 1985.



Above: The official lighting plan of the exhibition detailing the layout as it looked in 1983. It provided Alex with the correct angles for the corridors. Shared with the kind permission of Ed Salt.



Above: The 1983 lighting plan includes elevation drawings of several of the sets that were new for that season. Left: The Dalek Cave set had a brick background with several steps and a doorway (out of shot) Below: The cave style setting continued as a theme for the 'various' collection of exhibits. Photographs © Richard Leaver



Client

BBC ENTERTAINMENT

Job Title

DR WHO EXHIBITION
BLACKPOT

1979

ENTRANCE

CHAPEL STREET

STAIRS
DOWN

DISPLAY CASE

↓

1

3

4

5

2

A

6

9

7

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12

10

11

DB

SHOP

DISPLAY CASE

Café

CASE

DISPLAY CASE

STAIRS UP
TO EXIT

CASE

CASE

CASE

CASE

TV

EXIT TO
BONNY STREET- - - - -
DALEK TRACK.....
LIGHTING

5: GIANT SPIDER

1: INVASION OF THE DINOSAURS

Tyrannosaur breaking through wall

A: Artwork of the first three Doctors
from the *Radio Times 10th
Anniversary Special*

2: THE MONSTER OF PELADON

Azaxyr

3: INVASION OF THE DINOSAURS

Including three model dinosaurs and
grey city background

4: VARIOUS

Aggedor from the *Peladon* stories
and giant maggots from *The Green
Death*

5: INVASION OF THE DINOSAURS

Animated Triceratops in an
underground station

6: VARIOUS

Two Ice Warriors from *The Monster
of Peladon* and giant maggots from
The Green Death

7: THE TIME WARRIOR

Linx the Sontaran

8: GOLD SENTINEL DALEK

9: VARIOUS

Cyberman from *The Moonbase*, a
Draconian from *Frontier in Space*,
Alpha Centauri from the *Peladon*
stories, the Axos ship from *The
Claws of Axos* and Skybase One from
The Mutants

10: VARIOUS

A Sea Devil and an Axon

11: DALEK CAVE

Three Daleks and several Exxilons
from *Death To The Daleks*

DB: DALEK BRAIN

12: OGRON

From *Frontier in Space*

TV: TELEVISION SET

When Daniel Dresner was eleven years old he went with his family to Blackpool. It was a holiday he would never forget as they joined the crowds outside the exhibition for the official opening ceremony.

"It was Passover 1974. My Mum was still recovering from a brain haemorrhage so she wasn't up to making all the festival accoutrements at home.

"So off we set to the Kosher guest house in Blackpool. Walking down the Golden Mile one day, my Dad said out of the corner of his mouth, 'Don't let him look left!'. Which of course I did. And there it was. The TARDIS. The exterior dimensions were up the creek (or Block Transfer Computation as we would learn years later) but it was definitely the TARDIS.

"We went back later in the week for the opening of the exhibition. I got a few badly framed photographs on my Kodak Instamatic of Elisabeth Sladen and Jon Pertwee arriving.

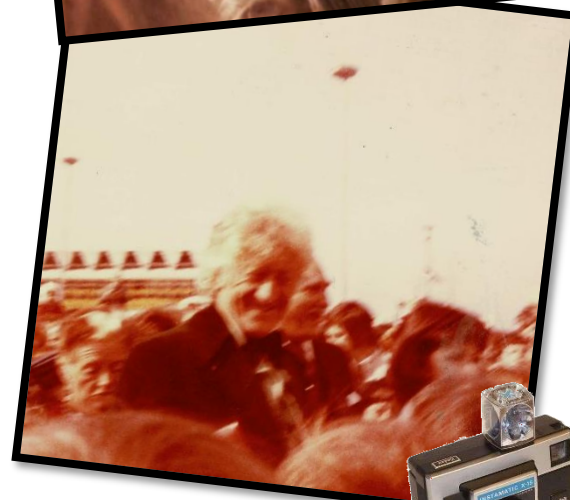
"My older brother Jody had recently filled in a form in *Amateur Photographer* magazine and had consequently received a generic ID card with 'PRESS' emblazoned on it. Incredibly, this got him access to Sarah Jane and the Doctor and the opportunity to snap them with the monsters.

"Later that day my big brother returned to the guest house with the news that Jon Pertwee was going to be leaving the role of the Doctor. Sure enough he would later meet his demise by facing his fear in *Planet of the Spiders*.

"I was unperturbed. I had long been emotionally inoculated to such peril ever since Jody had teased me at the end of *The War Games* that all the monsters would get together to blow him up!

"Nevertheless, the excitement continued as I found myself in the local paper that evening...or was it the next day?

"Memories...we're at least the sum of them..."



Photographs © Daniel Dresner



The star-studded opening ceremony occurred on Tuesday 9th April 1974 with the exhibition opening to the public the following day.

It was one of Jon Pertwee's final public appearances as the Doctor and the first time his new companion had been seen by fans. Elisabeth Sladen was nervous about the public reaction as her screen debut had only happened a few months earlier.

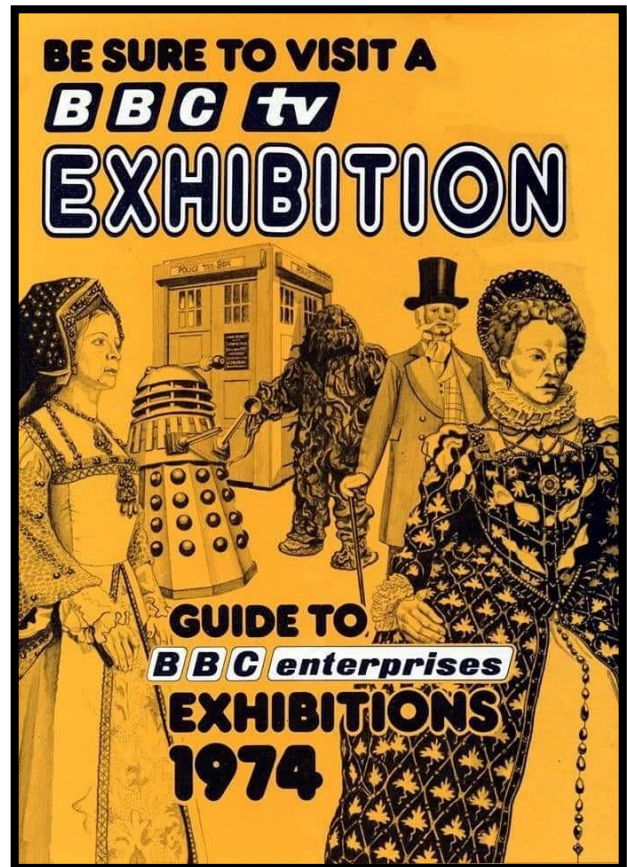
On BBC1 in 1974 viewers were being treated to the Third Doctor's final season and those stories were featured heavily during the first year of the Blackpool exhibition.

During the opening week the serial being aired was *The Monster of Peladon* and one of the main characters, Aggedor, was already on display.

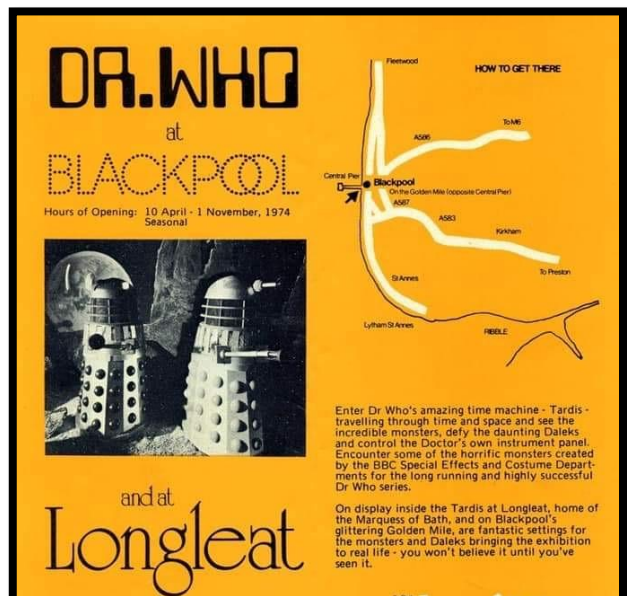
Other exhibits that year included models and sets from *Invasion of the Dinosaurs*, giant maggots from *The Green Death* and Metebelis III spiders from the, as yet unseen, season closer *Planet of the Spiders*. In fact a whole cluster of them appeared in the local newspaper stopping the traffic as they crossed the Central Promenade to get to the exhibition.

There were plenty of other favourites too including Silurians, the Yeti, Ice Warriors, Draconians from *Frontier in Space*, several Cybermen and, of course, the dreaded Daleks.

The BBC *Nationwide* programme covered the opening in their *Look North* section and the number of visitors in the first year ensured the exhibition continued the following year.



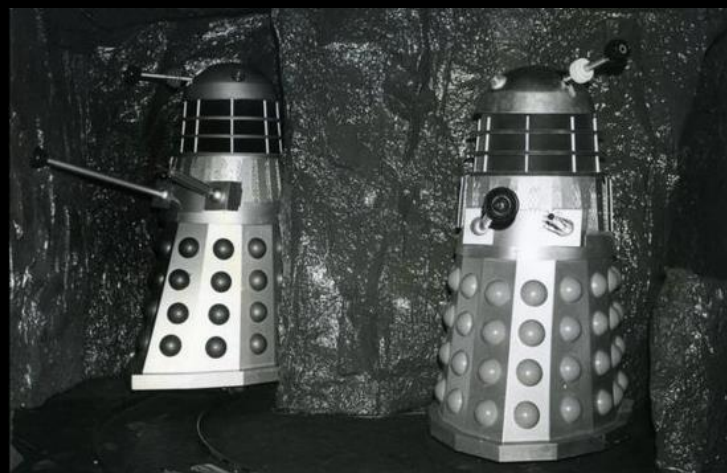
Original advertising literature promoting BBC TV exhibitions at Blackpool and Longleat.



“I was so glad for Jon; this was how I wanted him to remember *Who*. And this was how I wanted to remember him. Adored by thousands, playing to the gallery, living and breathing *Doctor Who*.” Elisabeth Sladen



OPENING YEAR EXHIBITS



Top row: Alpha Centauri from *The Monster of Peladon* (1972) An Ogri from *Day of the Daleks* (1972) *The Invasion of the Dinosaurs* display.
Bottom row: A Sea Devil from *The Sea Devils* (1972) Axon monster from *The Claws of Axos* (1971) Bellal from *Death to the Daleks* (1974).
Left: Daleks SM1 and SM2 that were specifically built for exhibiting by the BBC Visual Effects department. They had previously been on display at the Science Museum in London in 1972 and Middlesbrough Town Hall in 1973.

All photographs © Lancashire Post

Blackpool-born Richard Leaver was thirteen when the exhibition opened in 1974. He looks back on that day and many others spent in a place he still loves.

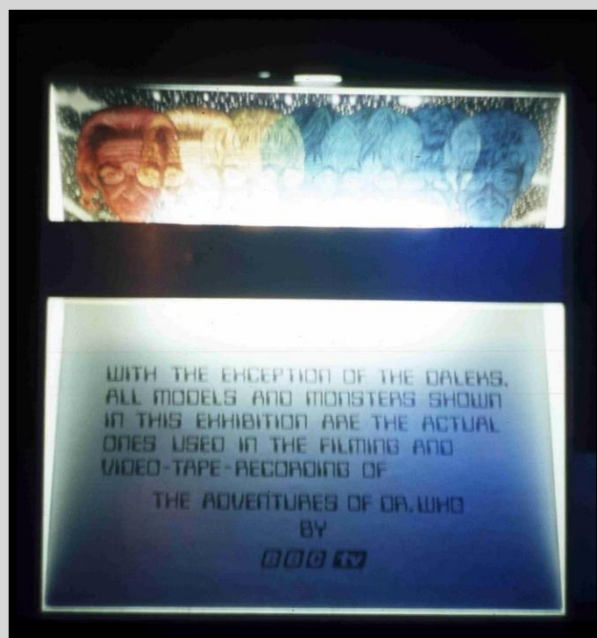
"I remember the excitement of being able to make my way to stand near the polystyrene carved BBC statue of Aggedor placed by the new familiar Police Box entrance opposite Central Pier. Crowds turned out to see Jon and Lis arrive, youngsters told to stop climbing on one of the grey Daleks from *Death to the Daleks*, which was positioned by the wall next to the entrance.

"There was something very special about the location of the exhibition. Relatively close to Blackpool Police Station, it was far enough from the really busy North and South Pier/Pleasure Beach areas to receive a strong draw of visitors crossing the major junction next to Central Pier and the flow of summer tourists.

"The sunshine, noise of the arcade machines and exuberant passers by and that very special brine in the air and caw of seagulls overhead.... until you crossed that threshold, into the TARDIS.

"At that point, you really became aware of the haunting 1970s Delia Derbyshire arrangement of the Ron Grainer theme as you handed over your treasured sparse coins and had a paper ticket dispensed and inspected. Descending the stairs, the lighting was much dimmer and you were aware of that amazing *Radio Times* framed print which cleanly depicted a morphing of the First, Second and Third Doctors via intermediate face stages.

"At the base of the stairs, you could hear the strident sentry Dalek interrogating visitors further on, and see the first of three or four major tableaux.



"Then there was the wall mounted 'Dalek Brain' – in reality a flickering neon lit/perspex flat planes and lit spools in a transparent box – beautiful but not what we TV21 and series aficionados would agree was the real thing. We knew that it should have been a mutant writhing nightmare lashing out at anyone who got close.

"Over the years, the three main welcoming tableaux changed. Ones that stick in my mind were the haunting Sutekh, the Giant Robot and the *Robots of Death*. Occasionally, one of the Sandminer Robots would venture outside accompanied by an Exxilons (Stuart Glazebrook and Steve Balon respectively).

"And then, turning the corner, it was there. The TARDIS Control Room. You could get inside, if you ran. Before the thing that waited outside it could turn to see you. And kill you. A hideous limbless mutation incarcerated in a deadly near impervious weaponised life support mobile coffin. The broken remnants of a humanoid race, victims of a deadly war countless light years away. The Dalek.





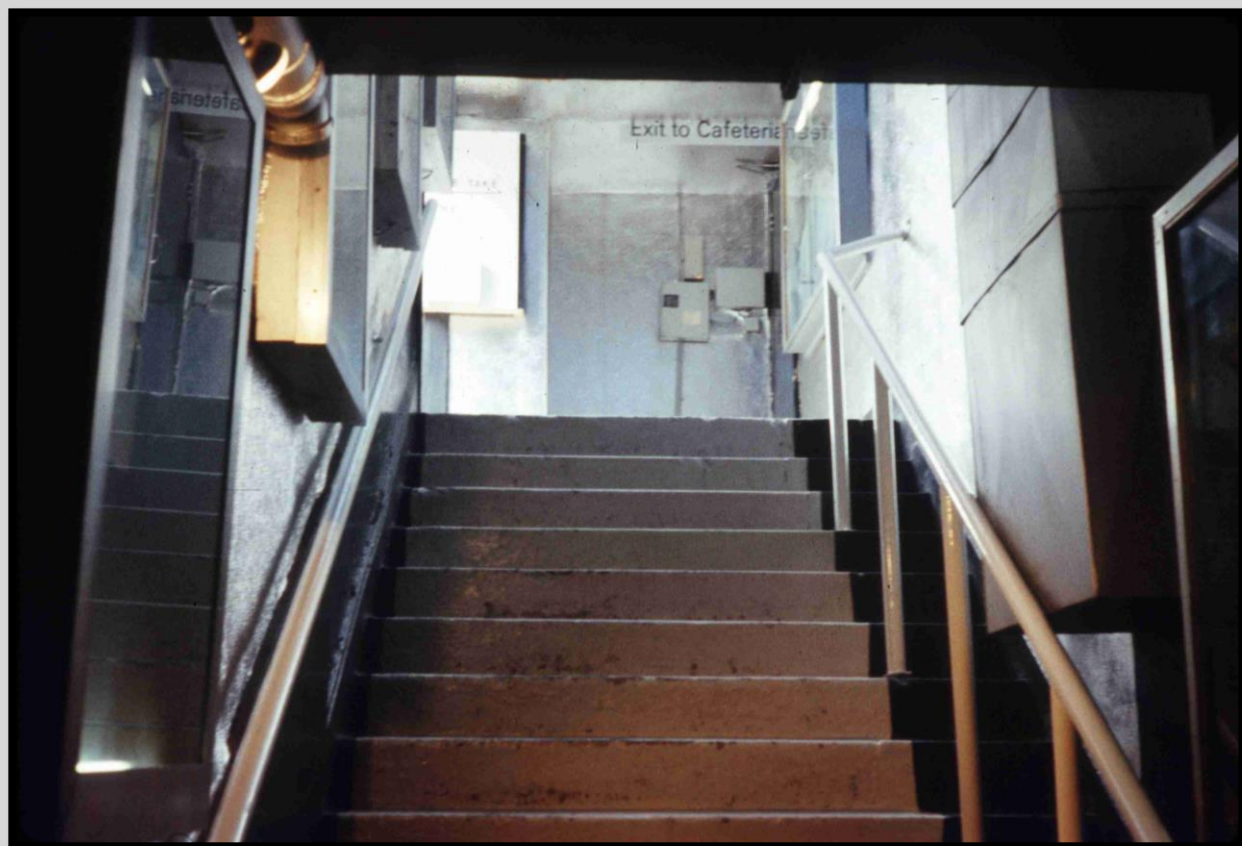
"This was no static prop. The head moved, its lights flashed, eyestalk moved up and down and it sang out its repeating interrogation for the spooked adults and their round-eyed smaller protectors. The little ones helping them move forward into the safety of the Control Room.

"And what a Control Room. Dominated by a version of the Central Console that, to my mind, was better than any version ever on TV. Imposing, powerful, lit to a level that even the Blackpool Illuminations could have envied, its cycle of materialisation/dematerialisation and wondrous activations, relays, flashing, levers and meters was a surreal, thrilling experience. Protected from sticky, inquisitive fingers by perspex shielding, it was nevertheless close enough to be accessible. Filling the air with an electrical aura of flashing Christmas tree magic in the dimness.

"Around the console were large rectangular, glassless vistas looking out to extensive prop tableau, patrolled by moving Daleks as if they were outside the ship.

"Memorable for mix and match silver Cybermen, a wonderful *Talons of Weng Chiang* Mr Sin and Giant Rat and a decrepit Master from *Deadly Assassin*. In the small alcoves of these "windows" were miniature inset displays which could be lit on the press of a button showing tiny planets and other features through small plate glass frames.

"Moving further into the exhibition out from the Control Room, you passed another exhibit on the left and then you saw it. The *Doctor Who* equivalent of Aladdin's Cave. The *Doctor Who* Exhibition Shop!



“And then it was time to leave our own Narnia, as if CS Lewis had co-written his fable with David Whitaker and Robert Holmes; through an exit at the top of steep stairs, passing some model work and special make-up effects framed objects. Magnus Greel’s scowling face displayed in latex on a plaster face cast.

“The Master in all but name in one of the best seasons *Doctor Who* ever had. Arguably at the peak of its powers under Philip Hinchcliffe, the exhibition mirrored the success and vitality of the programme it enshrined for the thousands of pilgrims who came from across the UK and beyond.

“Rooted in the dramatic mixing of the primitive encountering the technologically advanced, and humanity blending with machine, the exhibition, sited pretty much on the rowdy, raucous Blackpool Promenade seafront with its Police Box entrance guarding the mysteries within an impossibly large interior, was an incongruous yet, absolutely at home, uniquely British sight.

“Leaving the dimness of the exhibition, hearing the sound of the Daleks and that theme fading, feeling instead the sunshine and cool breeze of the Blackpool afternoon. Back to Earth. But we would return, one day, yes one day.”

1975

ENTRANCE

CHAPEL STREET

STAIRS
DOWN

DISPLAY CASE

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A

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6

7

8

12

13

10

11

DB

SHOP

14

TV

DALEK TRACK

LIGHTING

Café

CASE

STAIRS UP
TO EXIT

CASE

CASE

CASE

CASE

EXIT TO
BONNY STREET**P: PTERODACTYL**

Model from *Invasion of the Dinosaurs* suspended over the staircase

1: THE ARK IN SPACE

Animated Wirrn in cocoon (replaced by two Zygons from *Terror of the Zygons* in October 1975)

A: Artwork of the three Doctors from the *Radio Times 10th Anniversary Special*

2: ROBOT

K1 Robot with disintegrator gun

3: INVASION OF THE DINOSAURS

Including three model dinosaurs and grey city background

4: VARIOUS

Aggedor from the *Peladon* stories and several Eight-Legs from *Planet of the Spiders*

5: INVASION OF THE DINOSAURS

Animated Triceratops in an underground station

6: MODEL SETS

Nine fan-made miniature models and settings created by Jonathan Sellers

7: THE ARK IN SPACE

The Wirrn Swarm Leader

8: GOLD SENTINEL DALEK**9: VARIOUS**

Moonbase Cyberman, a Draconian from *Frontier In Space* and Alpha Centauri from the *Peladon* stories, the Axon spaceship and Skybase from *The Mutants*

10: VARIOUS

Axon monster from *The Claws of Axos*, a Yeti, a Sea Devil and two Ice Warriors

11: DALEK CAVE

Three Daleks, several Exxilons and a Silurian

DB: DALEK BRAIN**12: OGRON****13: DISPLAY CASE****TV: TELEVISION SET****14: DISPLAY CASE**

Containing a Giant Maggot, Eight-Legs spider, a Drashig, a spacecraft from *The Space Pirates* and rocket from *Colony in Space*

In 1975 *Doctor Who* was regularly watched by over nine million viewers and by the time the exhibition opened that year fans were enjoying the adventures of a new incarnation of the Doctor.

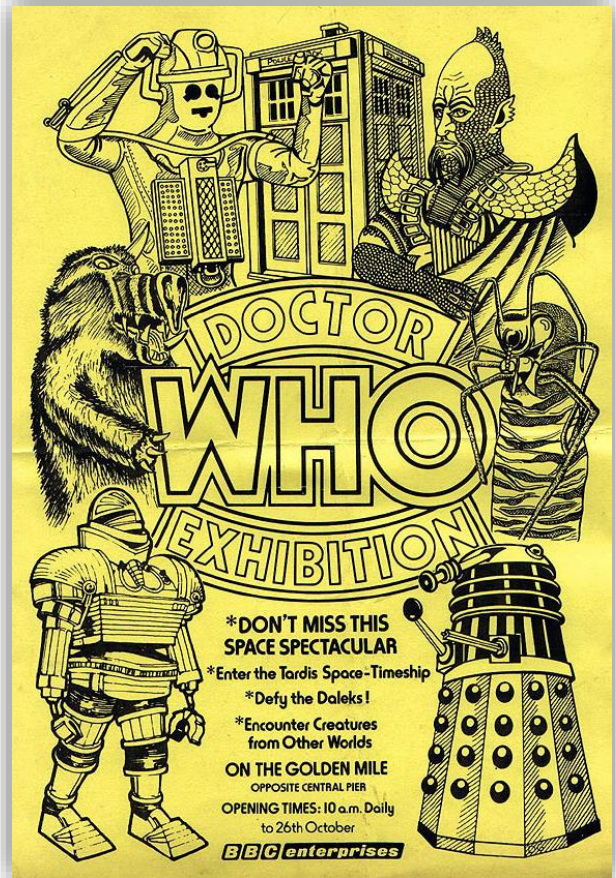
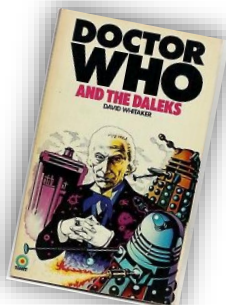
Visitors were able to see items from his first two stories. At the bottom of the entrance staircase was an animated Wirrn from *The Ark In Space* which could be seen emerging from it's cocoon. This was the first of two of these insectoids from Andromeda as further on the Wirrn Swarm Leader was also lurking.

Also on display was Kettlewell's K1 prototype from *Robot*. It was one of the largest costumes ever displayed at Blackpool. It's intimidating size and the inclusion of the disintegrator gun added to it's threatening presence.

The majority of the other exhibits had all been on display in the opening season - Aggedor, Alpha Centauri, Axon, Cybermen, Draconian, Ice Warriors, a Sea Devil, Silurian and the Yeti. Several oversized spiders and maggots added to the fear factor.

One new addition in 1975 was a collection of miniature models made by a teenage fan. These included an interior of the TARDIS and several model Daleks. In the Console Room there were life size ones to admire (or avoid depending on your preference) along with several Exxilons from *Death to the Daleks*.

At the exhibition shop fans could read the original Dalek story by buying a copy of the latest Target release written by David Whitaker. This range of books would prove to be very popular in the years to come.



Above: Poster advertising the 1975 season.
Bellal and a Cyberman outside the exhibition.
Photograph © Stuart Glazebrook.



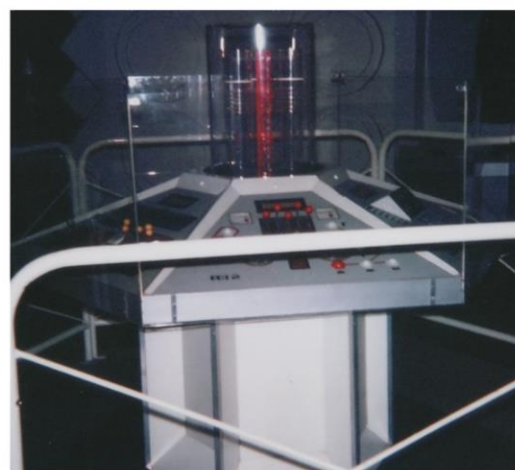
DOCTOR
WHO
EXHIBITION

DEFY
THE

DALEKS

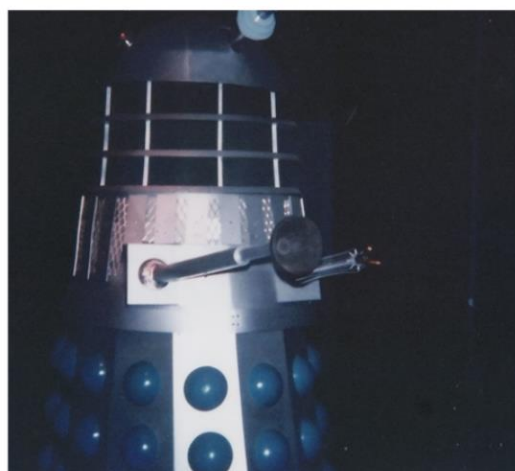
VISIT
THE

TARDIS



Clockwise from above: Alpha Centauri costume worn by Stuart Fell in the two *Peladon* stories from the early 1970s. Aggedor costume worn by Nick Hobbs in *The Curse of Peladon* which aired in 1972. The TARDIS console built by Tony Oxley who, along with Charlie Lumm, also made the Daleks that were on display at Blackpool.

Photographs courtesy of Gary Vernon





Stuart Glazebrook was a regular visitor to the exhibition throughout the 1970s and 1980s. Over that time he wrote reports and drew illustrations for many publications including *TARDIS* fanzine and *Fantasy Empire* magazine. His favourite pastime, however, was dressing up in some of the many costumes that were stored behind the scenes.

"It is hard to imagine now, but in 1974 when the exhibition opened, there was no *Star Wars*, no dedicated comic book shops, no Sci-Fi groups and no conventions. We now live in an age where we can hardly go shopping at the weekend without running into a Dalek or Cyberman, a Storm Trooper or Darth Vader, Batman or Superman wielding a bucket, exhorting you to part with your cash for one good cause or another.

"The mid 1970s was a time in which it was nigh impossible to see a Dalek or any other costume from my favourite television show, so to be given a chance to actually wear some was beyond my wildest imaginings...

"This came about through writing reports about the exhibition for the fledgling *Doctor Who Appreciation Society* in their fanzine *TARDIS*, for which I was their art editor.



Top left: 'Exhibition Experience' illustration appeared in *Fantasy Magazine* © Stuart Glazebrook Above: Stuart dressed as a Time Lord patrolling the exhibition corridors in 1979. Photograph © Steve Balon

"Through this I got to know Exhibition Manager Barry, among others who worked there. During the week when things were quieter, Barry would put on a spare costume and stalk around the outside of the exhibition on the Golden Mile, in an attempt to drum up trade. Barry was not a big fan of the show, so when I volunteered my services for free, they were gratefully accepted, and I was in! Little did I realise then, that I would still be there several years later, making many friends along the way.

"It is hard to describe how it feels to wear an authentic costume, being a big fan. We have heard many tales of put-upon actors being 'hot, sweaty, unable to breathe and unable to see', and all of these things can be true, but all are outweighed by the public reacting to you as if you were that monster they recently saw on the telly!

"Easy to follow then, that even when not writing reports about new exhibits, I would be found there over many weekends during the year, only stopping when the exhibition sadly ceased to be in 1985 when the public, for the time being, fell out of love with *Doctor Who*. Before the axe fell, I knew we were on shaky ground when a young woman pushing a pram approached me as I was in an *Earthshock* Cyberman suit and asked, "He wants to know if you are from *Star Trek* or *Star Wars*?" – whilst standing outside the TARDIS entrance – D'oh!!!

"So many years, so many costumes that I was lucky enough to wear: a Sea Devil, an Exxilon, an Exxilon City antibody, Styrre, the *Deadly Assassin* Master, Time Lord, *Tomb, Revenge* and *Earthshock* Cybermen, *Pirate Planet* guard and several Voc Robots spring readily to mind.

"In fact there was only one costume that I refused to wear, one that was originally an Axon monster which had been resprayed green to become a Krynoid. This particular tentacle horror was so heavy and bulky that I could barely lift the thing, let alone struggle into and move around in it! I left that one to my friend Steve Balon, who was another exhibition regular, and boy did he suffer on that hot summer day. I don't think it was even ever displayed at Blackpool. In 1978 it was at Longleat where I presume it ended it's days for I never saw it again after that.



Above: Steve Balon wearing the costumes of an Exxilon and Krynoid © Steve Balon Inset: Stuart Glazebrook's *Monster Man* article appeared in *Fantasy Empire* magazine in 1985 Illustration © Stuart Glazebrook

ENTRANCE





"Much fun was had in costume over those glorious years, but not all was sweetness and light. Humanity being what it is, several darker moments occurred over the years. Like the hot summer afternoon when, wearing the sweat-inducing Sea Devil suit, I stepped outside the Police Box entrance to take some fresh air. At that very moment a bunch of lads, fresh from the pub, took one look at me and decided I would be happier back in the sea across the road.

"The gathered crowd thought it a great jape, whilst I as a non-swimmer, did not! Thankfully two beat coppers came to my rescue and advised that I return to the safe confines of the TARDIS until 'chucking out time' had passed! A similar thing happened to my pal Steve Balon a year or two earlier when he was in a Zygon suit, though I hadn't really believed him up until that point...

"But the time that still gives me nightmares after all these years occurred one hot summer afternoon in 1984. I was patrolling the darkened corridors in an *Earthshock* Cyber suit when 'Tiny' the security guard (so named because he was over six feet tall and weighed 18 stone) came down from the pay desk to tell me there was a guy outside who wanted to see me. Thinking it was a *Who* fan wanting a photograph, I made my way up to the entrance where 'Tiny' pointed him out...

"Standing a few yards from the TARDIS doors was an unassuming chap in his early twenties with dark, curly hair and a big smile, beckoning me to join him. I was about to do so until noticing that his other hand was held behind him, so I decided to stay put, giving him a wave before returning to the darkness below.

"Some time passed before 'Tiny' came back saying the bloke was still outside demanding to see me. Alarm bells in my head started to ring, so I explained the situation to 'Tiny' who told me to return to the entrance, making sure not to go outside, while he would leave through the rear exit and make his way round the building to the entrance.

"Doing this, I saw our friend was still there, still smiling, still beckoning me, still with his right hand concealed behind him...I gestured to him that I was not coming out to play but unnervingly he just continued to smile and beckon in what I now refer to as my "Mark Chapman Moment".

"Then I saw 'Tiny' turning the corner off the Golden Mile. To my utter shock and amazement he launched himself at the guy, wrestled him to the pavement and took from him the twelve inch bread knife he had been hiding behind his back! 'Tiny' held him until the police turned up to escort him away and take details from us.



"Now, a Cyberman may look impervious to knives, but the real horror of being set upon by a nut armed with one whilst in a constricting costume and unable to see can bring on a cold sweat to this very day. I gave up costuming for some months after that but I was back the following year. I heard that the bloke had been sanctioned and sent to a prison hospital for his half hour of madness.

"But you know, mainly they were very happy times spent some 30 feet under the Golden Mile. To the point that when a new *Doctor Who* Museum opened just 100 yards to the north of the original in 2004 I was straight there again to add another five years costuming to my proud Blackpool C.V."



Photographs © Steve Balon



Brother and sister Jay and Beth Taylor first visited the exhibition in 1975. Jay describes what it was like to encounter a Bellal in Blackpool.

“My family visited Blackpool a lot in the 1970s, I think everyone's families visited Blackpool a lot in the 1970s! It was colourful and exciting and I didn't have a single friend that holidayed abroad. In addition we had relations there, our home in Stockport was just 50 odd miles away and my family had a devout *Doctor Who* fan who wanted to live inside the *Doctor Who* exhibition for ever. Me.

“Such was my zealotry that whenever we arrived in this unique Lancashire town we had to make straight for the exhibition and sate my hunger to get inside that seafront Police Box (it was much too big but I didn't care one bit).

“One summer we emerge from the exhibition squinting into the sun and ready for a day of doing other-seaside-things-that-aren't-nearly-as-exciting-as-the-*Doctor-Who*-exhibition when we hear screaming. Alpha Centauri high pitched screaming. Outside the oversized TARDIS ticket booth is a very game and animated exhibition staffer in the rubber Bellal Exxilon costume from *Death to the Daleks*. He is thoroughly scaring the bejesus out of passers by and it's really working a treat.

“My family gazes at the hullabaloo - seaiders recoil, run, quake and shriek. It's unexpected, highly entertaining and it makes the pint-sized me extraordinarily happy. This may have been the time that my wonderful Dad secretly snuck back inside and bought a scarf to salt away for me for Christmas, but that is another story.”



Above: An Exxilon appears from the Police Box on Chapel Street giving unexpected tourists a fright. Photograph © Richard Leaver

“My family gazes at the hullabaloo - seaiders recoil, run, quake and shriek. It's unexpected, highly entertaining and it makes the pint-sized me extraordinarily happy.”

EXHIBITION REPORT 1975

◆ STUART GLAZEBROOK ◆

In April 1976 the fifth issue of *Doctor Who* fanzine *TARDIS* contained a special report on the 1975 Blackpool Exhibition by “Time Lord” Stuart Glazebrook.

“A harsh metallic voice barks out commands over Blackpool’s Golden Mile – “HUMANOIDS WILL STAND STILL FOR IDENTIFICATION! THE TARDIS IS UNDER DALEK CONTROL! YOU MAY ADVANCE!”.

The Dalek voice issues forth from a loudspeaker placed outside the *Doctor Who* Exhibition and is, of course, a lure to draw in humanoids, as are the giant placards which dare us to ‘Visit the Tardis’ and ‘Defy the Daleks’.

The entrance to the exhibition is through a slightly larger than life-size TARDIS which accommodates the pay-desk, and for the sum of 30p we are admitted into a world of fantasy and dreams – the incredible world of *Doctor Who*!

Directly ahead of the pay-desk, two faces of the Doctor adorn the matt black walls. Firstly the face of Mk. III Doctor – Jon Pertwee, and opposite we have Tom Baker, complete with scarf.

So with the *Doctor Who* theme music whirling around us, we enter the underworld, down a steep flight of steps, while over our heads a pterodactyl from *Invasion of the Dinosaurs* menaces a large *Doctor Who* motif. It is at the bottom of these steps that the exhibition really begins, as we find ourselves immediately faced by a Wirrn emerging from it’s cocoon! Its head shakes from side to side and its antennae sway around in it’s attempts to free itself.



WIRRN

The shock effect of the animated WIRRN head is accentuated by a weird green light constantly flashing on and off, giving the scene a really unearthly air.

By the side of this on the wall is a really fine piece of artwork depicting the Doctor’s transformations from William Hartnell to Patrick Troughton to Jon Pertwee. Under this, a metallic notice in computer-style lettering is informing us that with the exception of the Daleks, all exhibits are the actual ones used in the filming and video-tape recordings of ‘*Dr. Who*’.

EXHIBITION REPORT 1975

◆ STUART GLAZEBROOK ◆



HI ROBOT

But what really captures the eye in this opening part of the exhibition is Professor Kettlewell's Robot, a gleaming, silver giant standing almost seven foot high. It really is a magnificent sight to behold and, to me is worth the entrance fee on its own! The neutral circuits on its head glow a fiery red as it informs us that "I CAN BRING ABOUT THE DESTRUCTION OF HUMANITY – MANKIND DOES NOT DESERVE TO EXIST!".

The atomiser gun which is lodged under its left arm, glows threateningly but fails to work, thank goodness, as the Robot goes on to say: "I SHALL BUILD MORE MACHINES LIKE MYSELF – MACHINES DO NOT LIE!". Seconds later we are advised to: "GO! GO NOW OR I SHALL DESTROY YOU ALL!" However, as we shuffle onwards, we are left with the comforting line – "DO NOT FEAR, YOU ALONE WILL SURVIVE!".

The sheer size and proximity of this metal monster go hand in hand to radiate an aura of menace that's quite unnerving, yet strangely fascinating.

After that, the next stop seems rather drab. *Invasion of the Dinosaurs* features three lifeless models approx. 18" in height and in a cold, grey city setting. Very uninspiring this so we move on, coming face to face with the Royal Beast of Peladon – the mighty Aggedor who is rearing up threateningly on his hind legs with vicious claws outstretched, while a party of Eight-Legs from Metebelis Three keep him company. Quite a good exhibit this, but there is something lacking. Call it 'human participation' if you like, but the majestic figure of Aggedor resembles a stuffed bear in a museum and with regard to the Eight-Legs, apart from the natural fear that people have of spiders, they aren't all that terrible, for with no movement, these two look like giant museum pieces.

Onwards past a photograph of Sarah Jane Smith with Aggedor, and a large print of the Dalek Supreme, we come upon yet another exhibit from *Invasion of the Dinosaurs*. This depicts a Triceratops in an underground tube station, and with accompanying growls and grunts, the monster's head turns from side to side, looking around the platform. The modelling of both the monster and the station is quite superb and of the three *Invasion* exhibits, this is by far the best.



EXHIBITION REPORT 1975

◆ STUART GLAZEBROOK ◆

Farther down the dimly lit corridor we come upon an incredible piece of workmanship by a *Doctor Who* fan, no less. Set behind a glass panel of approx. 12' x 4' we see miniature models and settings from '*Dr. Who*' which have been erected from card, modelling clay and ordinary house-hold objects using just photographs as guides.

There are nine different sections here, consisting of: the Doctor's workshop at UNIT complete with TARDIS; Dalek control room on Skaro which contains the Dalek Supreme and two other Daleks approx. 6" in height; the Dalek interrogation room (top right); the control room of the Metebelis Spiders; the Master's TARDIS; the Mutant control centre, featuring a Mutant and the Guardian from *Colony in Space*, circa 1971.

Also, we have the interior of the TARDIS which is probably the most intricate piece of all. It contains a superbly made hexagonal control console which is surrounded by superbly made models of some of the Doctor's enemies including a Sea Devil, Alpha Centauri and a Quark. Set in the centre of all of this is a lunar base model, complete with spaceships, tiny spacemen and even craters!

All this is a fascinating display which must have taken months of painstaking work. Everything is really well-made and complete in every detail; one just wonders how they could have been made by a teenage schoolboy – but they were!

Onwards again down the dim corridor, deafened by the whooshing and whirling sound effects we come upon what must be the most frightening exhibit of all – the Wirrn swarm leader!



**DALEK INTERROGATION
ROOM**



**WIRRN SWARM
LEADER**

This looks very realistic, something like a giant locust, yet one can almost detect a malevolent intelligence shining deep inside its massive eyes. One thing is certain – the *Ark In Space* must have been really nasty with these monsters on the rampage.

EXHIBITION REPORT 1975

◆ STUART GLAZEBROOK ◆



On leaving the Wirrn the corridor takes a sharp bend towards the TARDIS control room, and guarding the entrance we run smack into the dreaded Gold Dalek!

Its sucker arm waves around as it scans us with its eye-stick, then we hear the familiar grating monotone voice: "Halt! Identify – identify! Obey the Daleks – Obey! Obey!". It continues to hammer out a battery of dialogue: "WE HAVE CAPTURED THE TARDIS – THE TARDIS IS UNDER DALEK CONTROL! IT IS FORBIDDEN TO SMOKE – SMOKERS WILL BE EXTERMINATED!" So after giving us the once over we are ordered to – "PROCEED WITH CAUTION! MOVE! MOVE! MOVE!". But most people do not obey, they linger for a few moments to gape in awe and fascination at the world famous metal monster. There is no doubt that the Daleks exude that special magic, that intangible charisma that can hold people spellbound.

But what is it about these 5' tall pepper-pots, as they have been called, that has that power? Greater minds than mine have tried to answer that, but to no avail.

Yet whatever it is, when faced with a Dalek, one can just feel that power, and long may it last! However, 'proceeding with caution' we enter the circular control room which is complete with the Doctor's hexagonal console in the centre, flashing lights, sound effects and of course, more monsters!

The console itself is surrounded by a barrier and encased in a glass box, so it's pretty obvious the BBC don't want it touched in any way. But all round the edges of the room runs a console panel with many buttons and levers which the younger visitors can excitedly manipulate the flashing lights and 'control the TARDIS'.

EXHIBITION REPORT 1975

◆ STUART GLAZEBROOK ◆



ALIEN LANDSCAPE

Beyond the TARDIS border lies an alien landscape, this runs in a semi-circle around the room. This barren world is inhabited by some of the Doctor's most feared foes, new and old.

Firstly, on the right as we walk round we are confronted by a gleaming metallic Cyberman which is however, an old variety from *The Moonbase* way back in 1967. Next seated on a rock we have a Draconian who looks unnervingly straight at us, while behind him stands the nerve-stricken Alpha Centauri, our six-armed friend last seen on the planet Peladon.

Then from *The Claws of Axos* in 1971 we come upon a dried-up looking Axon monster. With it's dull red external organs which look pathetic, it must be the worst exhibit on show, bearing a strong resemblance to a poorly stuffed ragged sack!

Another disappointment comes next, with the Yeti. Its face (though why it should have one at all beats me!) seems to have been made from papier-mâché then tacked on to the head. To make things worse, this mask has two eyes and a really silly looking mouth cut into it. Ah well, no one's perfect.



AXON MONSTER



YETI

EXHIBITION REPORT 1975

◆ STUART GLAZEBROOK ◆

Then we have a Sea Devil appearing from behind a rock formation. This monster from 1972 looks amazingly real apart from, possibly being wet, and behind this man-lizard stand two shiny green Ice Warriors, no doubt hatching a nasty plot.

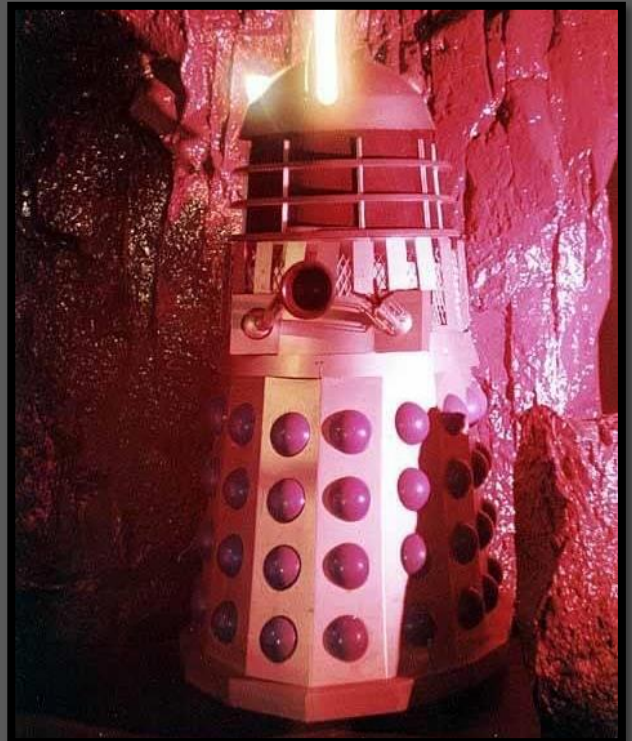


Moving along we pass a cluster of Exxilons from *Death to the Daleks* in 1974. These figures are completely covered in sack cloths and are quite drab and meaningless. So we move on. To the focal point of the exhibition...the cavern of the Daleks! There are three of them in all; two trundle around on circular tracks which take them out of view behind rock clusters where they remain for a moment, before reappearing to join another Dalek, which is stationary in the middle of the cave.

At this point the lights on their heads switch on and they begin to speak, threatening all present : - "IF YOU ARE THE DOCTOR YOU WILL BE EXTERMINATED!" says one. "COMPUTER SCAN NEGATIVE – IT IS NOT THE DOCTOR. WE HAVE FAILED – WE HAVE FAILED! AM LOSING CONTROL – AAHHHH!" The afflicted Dalek is ordered to "RETURN TO CORRECTION CENTRE FOR RE-PROGRAMMING." "I OBEY – I OBEY – I OBEY!" it intones as it trundles off behind the rocks. The next time out is a different dialogue from them, there are three "speeches" in all which run alternately.



SEA DEVIL



DALEK

EXHIBITION REPORT 1975

◆ STUART GLAZEBROOK ◆

If one looks hard enough, a Silurian from 1970 can be seen in the cave, partly hidden by rocks behind the Daleks.

The Cavern is a superb scene which must please all *Dr Who*/Dalek fans, although sadly it also means the end of the exhibition, so we made our way out past a lonely Ogron sentry to the souvenir booth which sells *Doctor Who* books, stickers, badges, toys etc. One amusing point is a Cyberman head on the counter which is used to inflate *Doctor Who* balloons! Oh my, they won't like that on Telos, will they?!!!

At the time of writing, this is the second year of the exhibition at Blackpool and it is more or less the same as the year before with the exception of the Robot and the Wirrn.

Commander Linx is missing this year, along with a giant dinosaur head sticking through a wall – these are apparently now on show at the Longleat exhibition.

It is, on the whole, a superb show which is well worth 30p of anyone's cash (15p to children). There are things which could be improved, sure – but then I must say that the good things far outweigh the bad and if the exhibition reopens this summer I heartily urge anyone who is in the area to 'DEFY THE DALEKS'."



This article originally appeared in Issue 5 of *TARDIS* fanzine.
Cover illustration, text and all photographs © Stuart Glazebrook.



SILURIAN



OGRON



Top: In September 1975 Tom Baker, Elizabeth Sladen and Ian Marter appeared at the exhibition before later switching on the Blackpool Illuminations. *Original photograph © Blackpool Gazette colourised by Clayton Hickman.* Sladen later wrote about the experience in her 2011 autobiography. *"It looked like all of Blackpool and the Northwest had turned out to watch the Doctor use his sonic screwdriver to illuminate the night. No pressure, then."* Bottom row: Tom and Ian sign autographs. *Photographs © Stuart Glazebrook*

Tom Baker was asked to write a report about the switch-on for the weekly *Reveille* newspaper. The article appeared in the 26th September 1975 issue.

"At last the day came to go to Blackpool for the great annual switch-on of the illuminations. They told me I was only the 43rd person to be invited to do the switch-on, so I felt part of a very select group. Knees shaking, and with nervous jokes Ian Marter, Lis Sladen and I arrived in Talbot Square for the event! There was a crowd of 20,000 strong! I've sometimes played to full houses but 20,000! The Mayor came out to address the people – and suddenly he was surrounded by Daleks. They told him to sit down or be exterminated. They went on about only Daleks being allowed to switch on illuminations and threatened to destroy the Blackpool Tower and blow up Woolworths.

Just then two Cybermen arrived. By a stroke of good fortune I had my sonic screwdriver with me and we managed to put the Cybermen out of action. This caused great uproar among the children, screams of happy terror. Then the Daleks attacked. Luckily there were some very large "Kiss Me Quick" hats on the dais and Lis and Ian popped them over the Daleks.

As you know, if there's one thing Daleks can't stand, it's being covered up. They spun around, and screamed and finally retired in sulky silence to the wings.

Then the switch-on. The crowd was hushed, I pressed the handle and six miles of lights went on. We then toured the lights in Bessie. It was a wonderful evening.

The Mayor on behalf of the town council presented me with the Dictionary of National Biography in 22 volumes plus the supplements.



There was a supper party afterwards and then to bed.

It was one of the most exciting days of my life. I'm grateful to the people and corporation of Blackpool.

Now, whenever I want to know anything about Colonel Blood who stole the Crown Jewels, or Guy Fawkes or Charlemagne, I just take down my Dictionary, and there it is."

1976

ENTRANCE

CHAPEL STREET

STAIRS
DOWN

DISPLAY CASE

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1

3

4

5

2

A

9

6

7

8

12

13

10

11

DB

SHOP

DISPLAY CASE

Café

CASE

14

STAIRS UP
TO EXIT

CASE

CASE

CASE

CASE

TV

EXIT TO
BONNY STREET

DALEK TRACK

LIGHTING

1: TERROR OF THE ZYGONS

Featuring two Zygons

A: Artwork of the first three Doctors from the *Radio Times 10th Anniversary Special***2: THE SEEDS OF DOOM**

Huge Krynoid monster

3: THE BRAIN OF MORBIUS

Solon's laboratory on Karn featuring the Morbius monster, Morbius' brain in a jar and a Mutt head

4: MODEL SETMorestran Probe model from *Planet of Evil* and the Earth 1980 landscape from *Pyramids of Mars***5: TERROR OF THE ZYGONS**

Model set featuring the oil rig model and Skarasen creature

6: MODEL SETSFeaturing the Krynoid monster and Harrison Chase's mansion from *The Seeds of Doom*, plus the Zygon spaceship standing in a quarry set from *Terror of the Zygons***7: DAVROS****8: GOLD SENTINEL DALEK****9: VARIOUS**Two Cybermen, the Servant of Sutekh and a Mummy from *Pyramids of Mars* plus the giant clam creature from *Genesis of the Daleks*, Skybase model and a model satellite**10: THE SONTARAN EXPERIMENT**Styre and his robot, plus an Ice Warrior, the Wirrn from *The Ark in Space* and an Axon**11: DALEK CAVE**

Three Daleks plus a Sea Devil

DB: DALEK BRAIN**12: THE ANDROID INVASION**

Kraal and an Android

13: DISPLAY CASE

A selection of masks including a Sea Devil, an Exxilon and a Cyberman

TV: TELEVISION SET

Tom Baker greeting

14: DISPLAY CASEContaining a Giant Maggot, Eight-Legs spider, a Drashig, a Cybermat from *Revenge of the Cybermen*, a spacecraft from *The Space Pirates* and rocket from *Colony in Space*

DOCTOR
WHO
EXHIBITION

DEFY
THE

DALEKS

VISIT
THE

TARDIS



By 1976 the Blackpool exhibition had established itself as one of the resort's premier attractions and this year it was monsters galore!

Expectations were set by the brand new poster, illustrated by renowned artist Frank Bellamy, and inside the exhibits did not disappoint.

Featured displays included adversaries from the Fourth Doctor's recent stories including *Pyramids of Mars*, *The Android Invasion* (top right) and *The Sontaran Experiment* (middle right). There was further grisliness with exhibits from *The Seeds of Doom* and *The Brain of Morbius*.

And as if that wasn't enough scary fun, visitors up to the age of 18 were also encouraged to enter the Design A Monster competition to be in with a chance to win a day in London for two including a 'spectacular visit to the BBC Television Centre'. Closing date 1st December!



Photographs © Stuart Glazebrook

FABULOUS DR WHO COMPETITION FOR YOUNG PEOPLE UP TO THE AGE OF 18

DESIGN A MONSTER
FOR



AND WIN

A DAY IN LONDON FOR TWO, INCLUDING A SPECTACULAR VISIT TO THE BBC TELEVISION CENTRE

There will be exciting prizes for the runners-up.

WHAT TO DO

1. Visit the BBC Dr Who Exhibition, Blackpool. KEEP YOUR ENTRANCE TICKET
2. Take particular notice of the monsters already used in the Dr Who Series.
3. Design a New Monster from Space on Paper (size 297mm x 210mm) Put your age, name & address on back and send, together with your entrance ticket, to:

Exhibitions Organiser, BBC Enterprises, Villiers House, Ealing Broadway, London W5 2PA.

CLOSING DATE: 1ST DECEMBER 1976

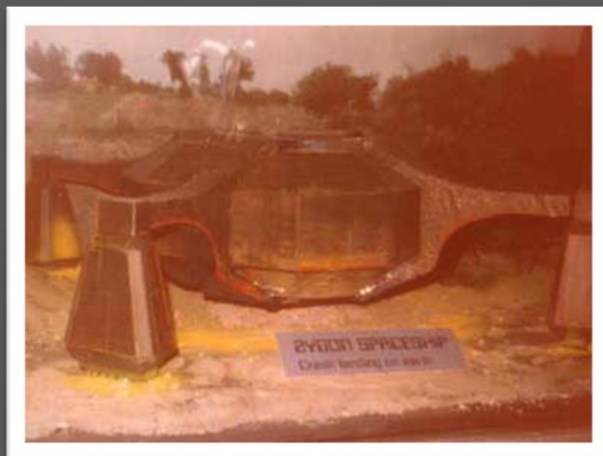




Previous page: Visitors were greeted by two Zygons in 1976. Above top: The Morestran Probe model from *Planet of Evil*. Above: *The Brain of Morbius* set recreated Solon's laboratory on Karn. Photographs © Jeremy Bentham



Above: This year the Wirrn resided in the Console Room. Photograph courtesy of Gary Vernon



Clockwise from top left: *Pyramids of Mars* display featuring the servant of Sutekh and bandaged Mummy. Zygon spaceship from *Terror of the Zygons*. Model of the Krynoid monster engulfing Harrison Chase's mansion from *The Seeds of Doom*. Console Room display including two different Cybermen. Styre from *The Sontaran Experiment*. Photographs © Stuart Glazebrook





The Tardis

Raiding the kitchen cupboards of your parents, grandparents or even neighbours was a common pastime for young *Doctor Who* fans in 1976.

For it was in this year that *Ty-Phoo Tea* had “an amazing offer” as boxes of their tea bags contained collectable cards featuring characters from the BBC series.

Altogether there were twelve to collect. They featured photographs on the front and information about the promotion on the reverse.

Interestingly the image of the Ice Warrior that appeared was not an official BBC publicity shot but one that had been taken at the Blackpool exhibition. If you compare the card (below right) with Ian Taylor’s photograph on the right you can see the same scenic background. You may also notice another Ice Warrior arm creeping into the picture.

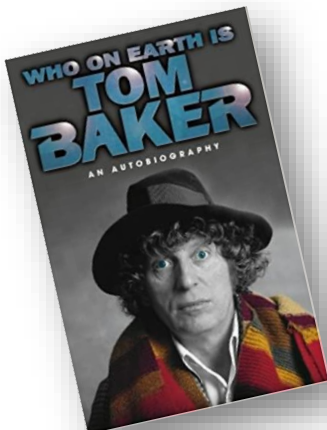
Ice Warriors were a staple exhibit throughout the lifetime of the exhibition. They may have moved around over the years but there was at least one on display until the end of the 1970s. By that point it could be seen amongst the gallery of classic monsters that made the line up in the Dalek Cave.



During his time playing the Doctor, Tom Baker frequently visited Blackpool to attend various publicity events. He wrote about his experiences in his 1997 autobiography *Who On Earth Is Tom Baker?*

"There were BBC exhibitions around the country at places like Longleat and in towns such as Blackpool. These shows were run by Terry Sampson, the head of exhibitions at the BBC, and his assistant Lorne Martin. They realised I was enthusiastic to help and they took care of all the travel schedules and the accommodation.

At the Doctor Who exhibition in Blackpool the children always signed their names, gave their dates of birth and wrote in their addresses. Children like doing that sort of thing. This meant that through the year I could send out birthday cards all over the country. Wherever we were. I was writing messages to children I'd never met. That didn't matter as they used to meet me every Saturday during the season on the telly."



Above: Tom standing in Bessie and signing autographs.
Photograph © Graeme Wood

Below: Tom leaving the exhibition through the TARDIS entrance on Saturday 12th June 1976. Photograph © Stuart Glazebrook



A MESSAGE FROM THE DOCTOR

In 1976, Tom Baker, dressed as the Doctor, filmed a small skit for the exhibition. The clip played continually on loop on a small television set that was mounted on the wall at the bottom of the exit staircase.

In the film, Baker walks into shot, holding his trademark scarf to his ear and says, "Hello! Goodbye! It's good isn't it? If you want to, you can tell all your friends about the exhibition, I don't mind, in fact I'd quite like it. Brush your teeth!". Outtakes from the filming session were included as an Easter Egg on *The Ark in Space* DVD.

In later years other films replaced the original one including the regeneration scene from *Logopolis* showing the Fourth Doctor changing into the Fifth Doctor.

This was updated in 1984 when visitors could watch the latest regeneration showing the Fifth Doctor's transformation into the Sixth Doctor.



*"Can't stay long.
I'm off to Blackpool."*

*"Shhh...whatever you do,
tell everybody about it and
mind the steps!"*



Above: The exit staircase in 1984 showing the TV screen just behind David J Howe. Photograph © Graeme Wood





BLACKPOOL ON PARADE



1976 saw Blackpool Borough Council celebrate it's centenary, with events planned throughout the year to recognise this milestone. This included *Blackpool On Parade*, a procession which took place on Saturday 12th June, involving key local organisations and businesses parading down the Golden Mile.

For the *Doctor Who* exhibition it was an opportunity too good to be missed and it saw Tom Baker return to the town to help out with promoting the attraction along with a few of his enemies.

Stuart Glazebrook was one of those involved in the parade that day and he wrote about his experience in the June edition of the *TARDIS* fanzine.

"We led a procession of over 200 floats along the seemingly endless miles of the Blackpool prom. The whole length of the prom was packed with cheering people on both sides of the road as Tom flashed smiles and waved to young and old alike, all jostling for a good look at these strange celebrities.

"The monsters played their part well, giving their armed guard a rough time as they ran around, menacing the crowds, unfortunately upsetting a few children, and I think, a few adults too!

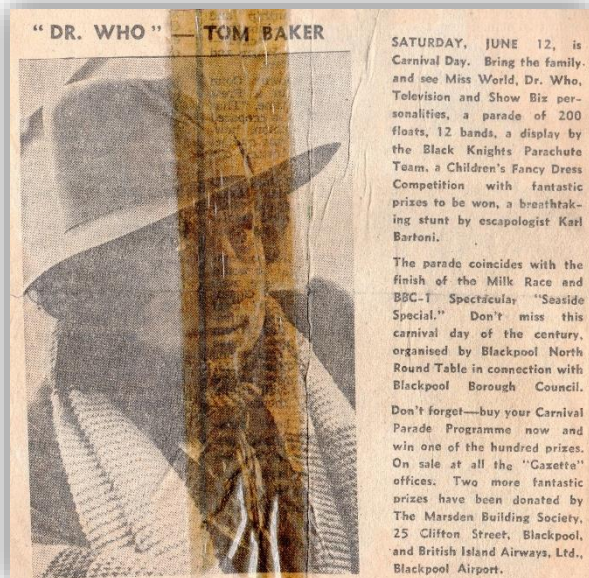
"I joined the aliens as they collapsed by the beach exhausted! Costumes were unzipped, unplugged and untied and masks were temporarily thrown aside. Never have I seen six wearier men!"

Those six exhausted men included Stuart himself dressed as an Exillon. The others wore costumes belonging to a Cyberman, a Sea Devil, a Zygon, Styggron the Kraal and Styre the Sontaran.

Others riding in Bessie with Tom included Terry Sampson (BBC Exhibitions Manager) dressed as the Brigadier and the Lord Mayor and Mayoress of Blackpool.

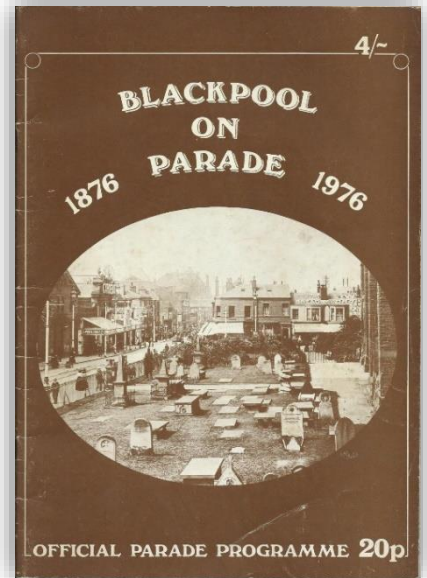
Previous page: Bessie leads the parade along the Golden Mile in 1976. *Photograph courtesy of Julie Jones.*
Above left: The cover of the *TARDIS Blackpool Extra* 1976 by Stuart Glazebrook. *Courtesy of Stuart Glazebrook.*

CENTENARY CELEBRATIONS



Above: Tom Baker signs autographs. Bessie's driver that day was BBC Exhibitions Manager Terry Sampson. *Photograph courtesy of Graeme Wood*

Left: A clipping from the *Blackpool Gazette*. Right: The official programme.





TOM AND TONY

Seaside Special was a BBC light entertainment show that began in 1975. It was an outside broadcast filmed in various British seaside resorts. Essentially a variety show, it was hosted by disc jockeys from Radio 1 and Radio 2. Tom Baker appeared with Tony Blackburn in an episode broadcast on Saturday 19th June 1976. The clip also showed footage from the Blackpool Centenary parade that took place a week earlier. Below we present the interview in full.

Tony: Where's the telephone box? Tom, sit down please. Ladies and gentlemen I must be the envy of all the kids I know round here. Tom Baker, of course, who plays the part of Doctor Who. Tom, what are you doing here in Blackpool?

Tom: Well I've come primarily to celebrate the hundred years of Blackpool and, of course, to supervise the *Doctor Who* Exhibition which I'm very interested in and I like to see that it's as authentic as possible. But, of course, I have quite a long relationship with Blackpool. I was here, first of all in 1837 when there were only, I think, 710 people in Blackpool. And then I came again in 1900 when you could ride across the sands on camels. And then I came last year and switched the lights on and that went awfully well. Much better than the camels.

Tony: Tell me something. In 1800, or whenever you were here, how many cockle stands were there then? Many?

Tom: Ah, yes there were quite a lot. I think there were eleven between here and the Norbreck.

Tony: One of the reasons why you are here, of course, earlier on this afternoon you were in the carnival. Is that right?

Tom: That's right yes. I followed on Miss World. I can't remember which world she was the Miss World of but I followed her, yes.

Tony: Well you haven't got any Daleks or any nasty little creatures with you or anything like that?

Tom: Well I've had them with me all day, yes.

Tony: Really?

Tom: Yes.

Tony: Well I tell you what, let's go the carnival right now.

Tom: Yes, let's do that.



1977

ENTRANCE



CHAPEL STREET

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15

14

TV

Café

CASE

STAIRS
UP
TO EXIT

CASE

CASE

CASE

CASE

EXIT TO
BONNY STREET

DALEK TRACK

LIGHTING

M: Mask display of Exxilon, Sea Devil and Mutt heads

1: THE ROBOTS OF DEATH

Two VOC robots, V5 and D33 (replaced by the Nucleus of the Swarm in October 1977)

A: Artwork of the first three Doctors

HF: The Hand Of Fear

2: THE ANDROID INVASION

Laboratory set featuring two Kraal costumes and two androids operating on the Sarah Jane Smith android

3: THE PYRAMIDS OF MARS

Jackal-headed Sutekh holding his mask alongside two Guardian Mummy Robots (one inside an open sarcophagus) and the Marconiscope

4: TWO SEA DEVILS

5: K1 ROBOT

6: THE ROBOTS OF DEATH

The Sandminer model

7: THE DOMINATORS

A Quark

8: GOLD SENTINEL DALEK

9: VARIOUS

Talons of Weng-Chiang: the giant sewer rat, Mr Sin and the distillation chamber used by Magnus Greel
The Hand of Fear: Two Eldrad costumes from *The Hand of Fear* with power station backdrop, plus a Zygon

10: VARIOUS

An Exxilon, two mismatched Cybermen, Styre's Robot, the decayed Master and two Time Lords.

11: VARIOUS

Two Daleks on tracks, Alpha Centauri and an Ice Warrior

DB: DALEK BRAIN

12: THE MASQUE OF MANDRAGORA

13: DISPLAY CASE

Plaster casts and drawings of Magnus Greel's molecularly slipped face from *The Talons of Weng-Chiang*

14: SPIDERS OF METEBELIS III

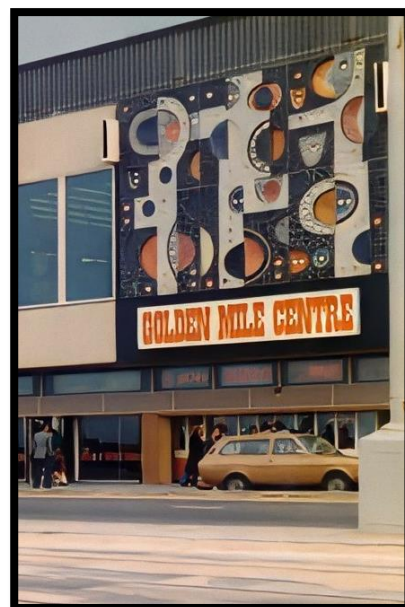
Display of the Fourth Doctor with a giant Eight-Legs Spider on his back

TV: TELEVISION SET

Tom Baker greeting

15: DISPLAY CASE

A Silurian mask, Draconian gloves, an open Krynoid seed pod, Robot mask from *Robots of Death*, two Eight-Legs Spiders plus posters for *Top of the Pops* and Radio One's tenth anniversary



In 1977, and entering it's fourth season, the exhibition faced competition as a new science fiction themed attraction opened just a few metres down the road in the Golden Mile Centre.

The Blackpool Tower Company opened *Gerry Anderson's Space City* in March 1977. It was a celebration of shows such as *UFO*, *Thunderbirds*, *Joe 90* and *Space 1999*. It was billed as "an exhibition of actual models and sets used in TV productions worth over £250 000. In contrast to the *Doctor Who* exhibition you had to enter through the 'Travel Tube Entrance' which in reality was an escalator to the first floor.

The exhibition was promoted in the weekly children's comic *Look-In* where Gerry Anderson ran a question-and-answer column. *Look-In* artwork was on display at the exhibition, along with entries to a *Look-In* "Space City Design competition". The winner was 13 year old Mark Craig of Holyhead. He won a visit to the exhibition conducted by Gerry Anderson in person.

Space City remained at the Golden Mile Centre until 1980. The following year it moved to the *Pleasure Beach* and in 1982 the exhibits were moved to *Alton Towers* theme park in Staffordshire. You can read more about the attraction here-
<http://catacombs.space1999.net/main/models/spacecity/w2m/spacecity.html>



Top left and right: Gerry Anderson's *Space City* on the Golden Mile in 1977. Above: In that year the top of Blackpool Tower was painted silver and adorned with flags to celebrate the Queen's Silver Jubilee. Photographs © John Burke from John Burke's A-Musings website.

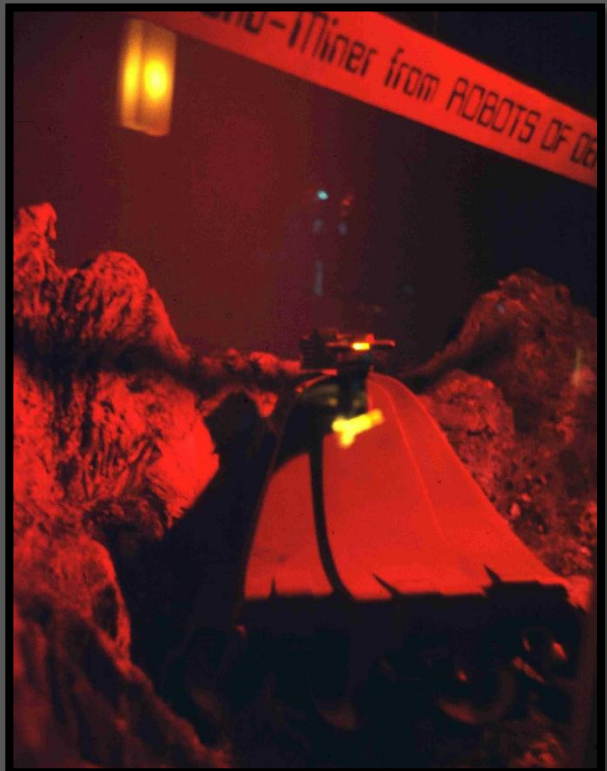


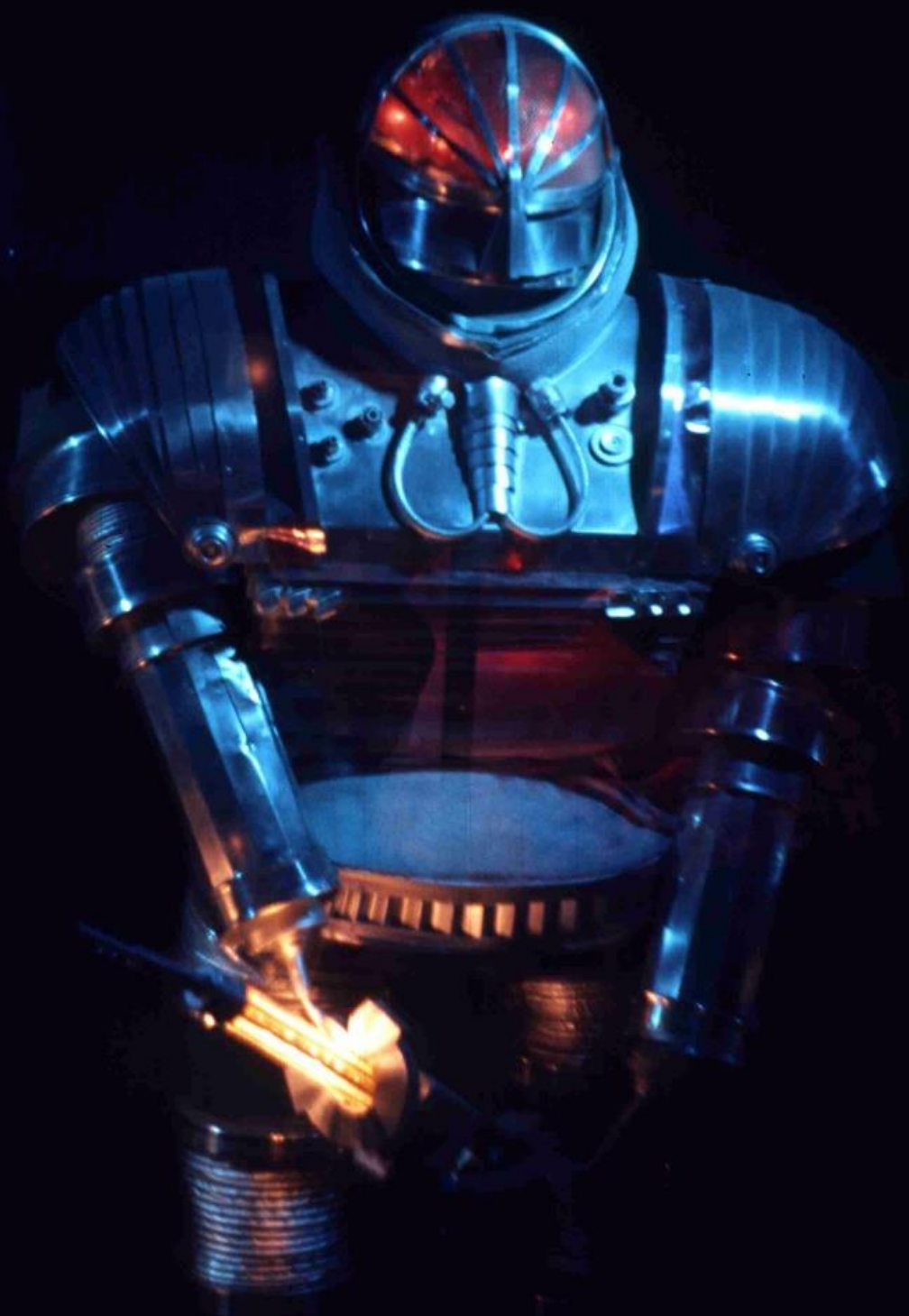
Around the corner from *Space City* there was a plethora of new exhibits for *Doctor Who* fans to savour. *The Hand of Fear* had actually aired during the closing month of the previous season but props and costumes from the story were dotted throughout the exhibition in 1977. This included Eldrad's hand (above) and two costumes demonstrating the criminal's female and masculine forms (right).

There were also a number of costumes and props from *The Robots of Death* including the Sand-Miner model (right).

BBC Visual Effects designer Mat Irvine recalls his only visit to the venue. "I have very little memory of the Blackpool exhibition. I only ever went there once, with Richard Conway when we set up the Sand-Miner. I recall we drove up in my late ex-father-in-law's Austin Princess, which was pretty new at that time and didn't half shift! However I can't really remember what else was there, as the show wasn't open. The remainder was presumably also being set-up, and I haven't any photos. My only real solid recollections were that a) it was November, b) it was freezing cold and c) nothing was open so we couldn't get anything to eat.... So not good I'm afraid - though I do recall it was better than the Longleat show, though that's not saying much!"

All photographs © Richard Leaver







Photograph © Richard Leaver

Previous page: K1 from *Robot* had been on display since 1975. Recent stories represented this year included *Pyramids of Mars* (above), *The Android Invasion* (below left) and *The Talons of Weng Chiang* (below right).



Photograph courtesy of Gary Vernon



Photograph © Richard Leaver

In 1979, sixteen year-old fan Steve Cambden's dreams of working on *Doctor Who* came true. Steve became K9's Assistant Operator, and thus a lifelong association with the show was born. Just a couple of years before, Steve had visited the Blackpool exhibition and captured how it looked in 1977.





TARDIS 77

15p No.6

BLACKPOOL LONGLEAT

EXHIBITION

ENTER...ENTER
ZERO...STOP



EXHIBITION REPORT 1977

◆ STUART GLAZEBROOK & RICHARD LEAVER ◆

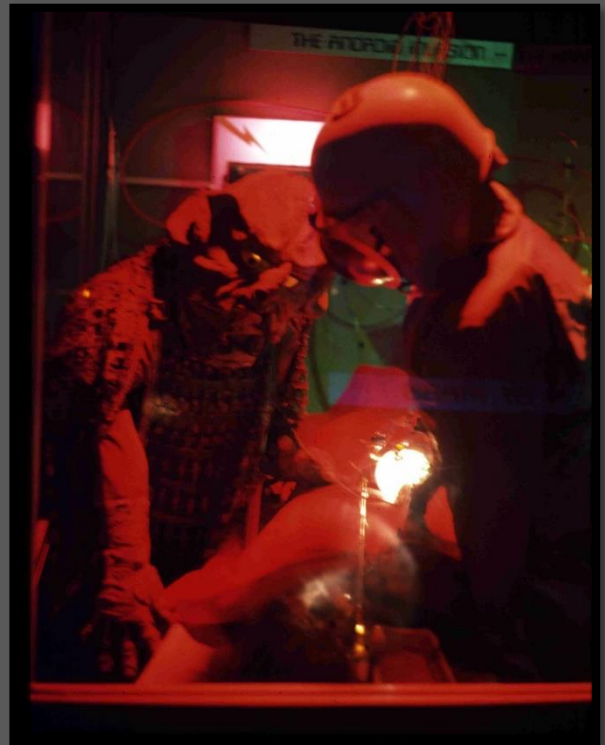
Issue 6 of the *TARDIS* fanzine featured an evocative cover by Stuart Glazebrook. Inside was a report on the two permanent *Doctor Who* Exhibitions written by Stuart and Richard Leaver.

Standing between the fabled Tower and the Pleasure Beach is the sturdy blue shape of an extra large Police Box. It is materialised by an amusement arcade, with portals invitingly open, luring the unwary into the World of *DOCTOR WHO*!

Paying a small admission charge we escape from the relentless heat of the Blackpool sun and are admitted to a cool and decorative interior. Gone are the matt black walls of yesteryear, replaced by the Tardis interior type – recessed rings in silver and black – which visually is far more impressive. Before descending the stairs, and as the siren-like Theme Tune fades into the distance, we pass the grisly exhibit containing the decapitated heads of a Sea Devil, a Mutt and an Exxilon.

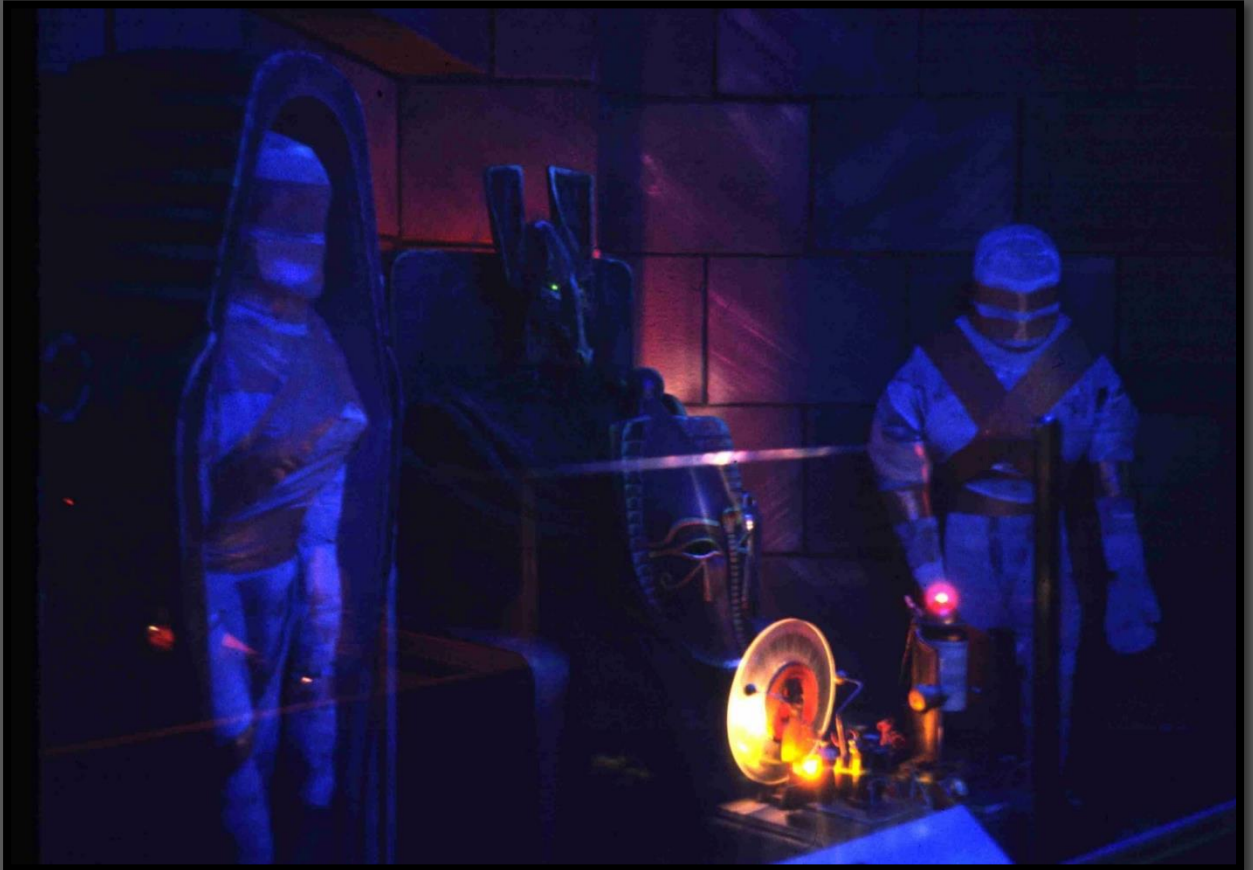
At the base of the stairs we are confronted by two Robots, V5 and D33 who reach out menacingly. I was immediately struck by the beauty and elegance of these figures; the facial design – bold sweeping lines and neo-Georgian ‘hairdo’ is almost classical. These masks would surely not have been out of place at some Masque Ball of the far distant past, while still managing to look futuristic.

“Then we come to the Kraal lab featuring Stygron and Chedaki with two of their white-helmeted mechanics working together on the chest units of two androids. Scattered power cables and flashing electrical devices make this quite an impressive set, apart from the awful spectacle of the Kraal’s eyes – illuminated ping-pong balls! On the operating table lies the copy of Sarah Jane being operated on by Stygron and his allies.



EXHIBITION REPORT 1977

◆ STUART GLAZEBROOK & RICHARD LEAVER ◆



Next in line is the tomb of Sutekh. This is a superb exhibit, being lit with what seems to be ultra-violet lighting, making white show up brilliantly. Sutekh sits back, unmasked, and watches the proceedings, head wreathed in cobwebs. A mummy case to his left, the guardian of the 'Eye of Horus' and in front, the amazing Marconiscope still receiving transmission from the stars. A tribute to the BBC's skill. Various pieces of ancillary equipment dot the floor, if one is foolhardy enough to look over.

Moving on to the left we see the very impressive underwater set which accommodates two Sea Devils. An excellent set this, it really gives the impression that they are standing deep in the murky depths. Only a really close inspection reveals that they are in fact, 'in the dry'.

The undersea impression is brilliantly created by lights projected through a shallow water trough, onto fine mesh, behind the glass screen. The water in the trough is constantly agitated giving the illusion of filtered sunlight in the depths.

Further down the corridor faint lights illuminate our journey's end, but before we can reach that, the mesmeric influence of six giant robots trap us! Plucking up courage, we find that there is really only one.

The effect of the mirrors makes the robot seem about two feet taller, with images stretching away to infinity. Red lights flash spasmodically within its metallic skull and uncanny feelings of reassurance seem to flow.

EXHIBITION REPORT 1977

◆ STUART GLAZEBROOK & RICHARD LEAVER ◆



Turning round we see the massive model of the Sandminer churning its way impressively through a mass of papier-mâché rocks. A red glow coming from underneath the simulated turbines that drive the cutting screws.

Past the grating, golden, guardian Dalek, and into the control room where the latest season's offering starts in earnest. The Giant Rat, eyes glowing red, prowls the sewers, its head turning from side to side in search of fresh prey. The blood red lighting and the dripping of real water make this a first rate exhibit. Just one complaint – the mechanism operating the head was uncovered at the neck. By the side of this stands Mr. Sin, the Peking Homonculous who stands doll-like (what else) in front of Magnus Greel's absorption chamber, where many a victim met an untimely end.



EXHIBITION REPORT 1977

◆ STUART GLAZEBROOK & RICHARD LEAVER ◆



Next on show are both forms of Eldrad in a reactor room setting. "CONTROLLED AREA – RADIATION SOURCE EXPOSED. DO NOT ENTER." reads an official looking sign on the wall, but this has not prevented a well worn Zygon from creeping into shot between the terrible twins.

Then its oldies time again as we come to a section featuring past aliens, to whom time has not been kind. An awfully ragged Exxilon is slumped against a wall, looking like a refugee from the 'Beano'. While next to him stands Alpha Centauri with a smashed eye, a sad spectacle. Also here are two mixed up Cyberman – a Mk.II head adorns a Mk. IV body with Mk.V tubing – get the idea? Still, these giant silver Cyborgs manage to look good in the coloured lighting.



EXHIBITION REPORT 1977

◆ STUART GLAZEBOOK & RICHARD LEAVER ◆

Overlooking this scene is Styre's Robot, looking rather lost without it's Field-Major, and quite dead. In previous exhibitions, the head turned and the antennae clicked away but now it is static, probably awaiting the return of its master.

Speaking of the Master – it is his turn next as we come back to present day. Amid a splendid '*Deadly Assassin*' backdrop, two Time Lords in their regal costumes keep watch over the blackened, ragged figure of the Master. And what a hideous figure he is, with one eye and an evil, lipless grin visible beneath the hood. Nearing the end of the exhibition now, past the cavern of the Daleks, who are also getting more battered as time goes on, we see the '*Masque of Mandragora*' exhibit. It is the Lion's head and tabard as worn by the Doctor at the end of the story. Two amazingly realistic eyes peer out from the mask and makes one want to look twice. Then follows a wall mounted display which shows with the aid of plaster casts and drawings, the stages in preparing the 'molecular slipped' face in the Documentary.

Past the souvenir booth we come to an awful exhibit – the Doctor's back with a Metebelis Eight-Legs hitching a ride – UGH! Up the stairs we pass the last and possibly most interesting scene. In a large wall mounted glass case are featured many small exhibits – a Drashig (which is some 12 inches in length), an opened Krynoid Seed Pod, a '*Revenge*' type Cybermat and various space ships.

Leaving the exhibition is always a regret but certain lucky visitors this year will catch the petrifying sight of various monsters roaming the corridors. The Police Box itself is proof of the popularity of the programme, for its blue exo-shell has not one piece of vandalism. This shows, at least, the public's respect for the programme and its message."



Text and photographs © Stuart Glazebrook and Richard Leaver

Writer David Geldard was only five years old when he first visited the exhibition but living in Stockport meant he was only an hour's drive away from Blackpool.

"It would have been 1977 or 1978 when I went with my parents and brother, Chris, but it was the start of many more childhood visits. The exhibition provoked the same strange feelings in me as the programme itself; euphoric excitement mixed with absolute fear. I suppose it was pretty much the equivalent of a rollercoaster ride in that respect.

"There, in central Blackpool, stood the oversized TARDIS that invited you into other worlds. I can still vividly remember walking down that dark stairway and hearing the foreboding noises and sound effects. The fact that it was so dark and dimly lit was essential to the experience in my opinion, it added so much to it. The monsters and enemies looked so much more threatening and unearthly.

"I was never scared of the Daleks on TV. On the rare occasions they appeared, I absolutely adored them. Meeting them face to face was a completely different matter though. They seemed genuinely malevolent and set my heart racing. I recall seeing a Dalek behind a window with Davros and a Movellan and feeling as if they were going to burst through at any moment.

"Some of the enemies and monsters did not look 'quite right' due to the original actor not being inside the costume. This just made them look even more sinister.

"Then there was the TARDIS console. I longed to press those controls to see what would happen.



Above: David (left) with his younger brother, Chris, standing by a 1960s Edwyn Hall Ride-On- Dalek which resided in an amusement arcade a few doors down from the exhibition on the Golden Mile.
Photograph © David Geldard

"In the earlier days of the exhibition, I would feel so uneasy, that I would drag my parents and younger brother through it at a really fast pace but then want to go back in as soon as we exited into the adjoining cafe.

"As I got slightly older, the best bit was the gift shop at the end. These were the days that memorabilia was scarce, so it seemed like an Aladdin's cave of riches.



Above: David and Chris outside the exhibition. Right: In matching Daleks t-shirts. *Photographs © David Geldard*

"I treasured the stuff I bought from there. A TARDIS pencil case, a big blue badge with the diamond logo, Target paperbacks and my brother and I also had matching Dalek T-shirts. Unfortunately it's been about 35 years since they fitted either of us.

"Even as a kid I felt slightly sorry for the lady behind the counter. As much as I was obsessed with *Doctor Who*, I thought that listening to the theme for eight hours a day would have driven me crackers.

"I also recall that during my last visit they were showing the Davison to Colin Baker regeneration on a loop.

"There have been many exhibitions since. Lots of them have been more sophisticated, interactive and comprehensive. None of them have had quite the same atmosphere as that original Blackpool exhibition though.

"It was unique. It is one of the favourite memories of my childhood. I'd like to think that one day, it will no longer be a shoe shop and the Time Lords will restore it to its rightful place in the universe."



HERE NOW!

THE HAND & EEAR





Philip Brennan was an avid seven-year-old *Doctor Who* (and especially Tom Baker) fan when he was tipped off by his Gran and Grandad, who lived in Blackpool, that a certain actor was to make a personal appearance at the exhibition.

"The date was Sunday 19th June 1977. My Mum, Dad and brother Michael (a year older than me) joined the end of a very long queue, having purchased a couple of postcards from the ticket booth. It was a warm and slow-moving queue. Oddly, the only exhibit I can remember is a Quark which I recognised from a *Weetabix* card. This was long before the days of reference books and *Doctor Who* Magazine Archives.

"After quite some time we were getting closer. I could see the back of a curly head and a scarf poking out above the throng. There he was - the great man. Before walking down those steps into the darkness of the exhibition I knew *Doctor Who* wasn't real. I knew this man was just an actor playing a part, but as I got nearer it became clear that Tom Baker really *was* the Doctor. Eventually I was there, standing in front of him. He looked exactly as he did on the telly - all teeth and curls.

Above: Philip Brennan (aged seven) outside the TARDIS in 1977. Previous page: Philip (left) with his brother Michael (centre) and uncle (right) on the same day. Notice the *Hand of Fear* sign on the side of the TARDIS "extension".
Photographs © Philip Brennan



"I wanted to hide inside my *Doctor Who* T-shirt. I'd received it for my birthday the previous month - plain white with black lettering. 1p a letter at the local print shop, none of your fancy official diamond logo stuff for me!

"Tom Baker, my hero, was looking straight at me. Nowhere to run, the exhibition was still packed.

"Hello!" he said taking my postcard. Very friendly. "And what's your name?"

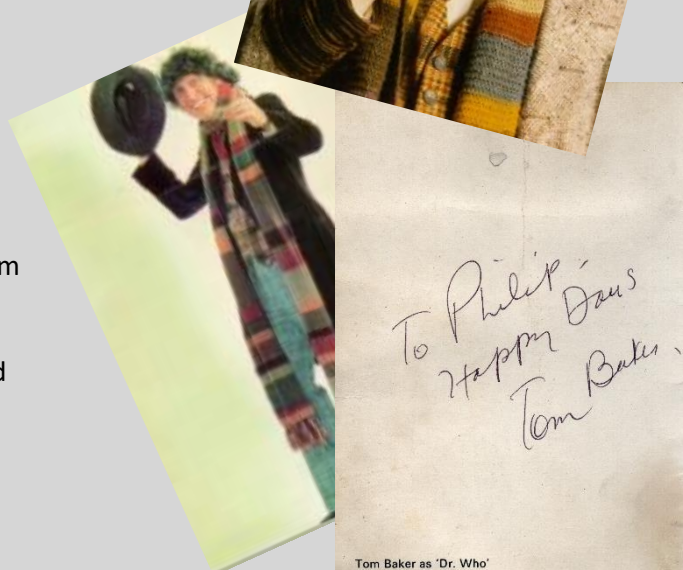
"My throat was dry. The best I could manage was to croak a barely audible "Ph-Ph-Philip" in reply.

"I'm told that Tom then asked "Is that with one L or two?" but I could no longer hear anything. Never meet your heroes they say. Certainly not when you're seven and *Doctor Who* mad.

"My hearing had gone. That was it - a life of deafness loomed. I'd lost the ability to speak too! My dad kindly informed Tom that it was just the one L. The rest is a bit hazy ... Tom chatting to my brother Michael about Liverpool (he was wearing his LFC t-shirt).

"I'm willing to bet that my sense of smell and touch had also disappeared at that point. I could still see, though, and took a final glance over my shoulder as I was led away. I do wear glasses now, mind you, and hold Tom entirely responsible for that.

"It was a terrifying and thrilling encounter and my splendid signed postcard earned me bragging rights at school for some time. "To Philip, Happy Days, Tom Baker" - they were happy days, too!"





HERE IN PERSON!
SUNDAY 19 JUNE
TOM BAKER

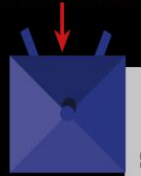
TARDIS



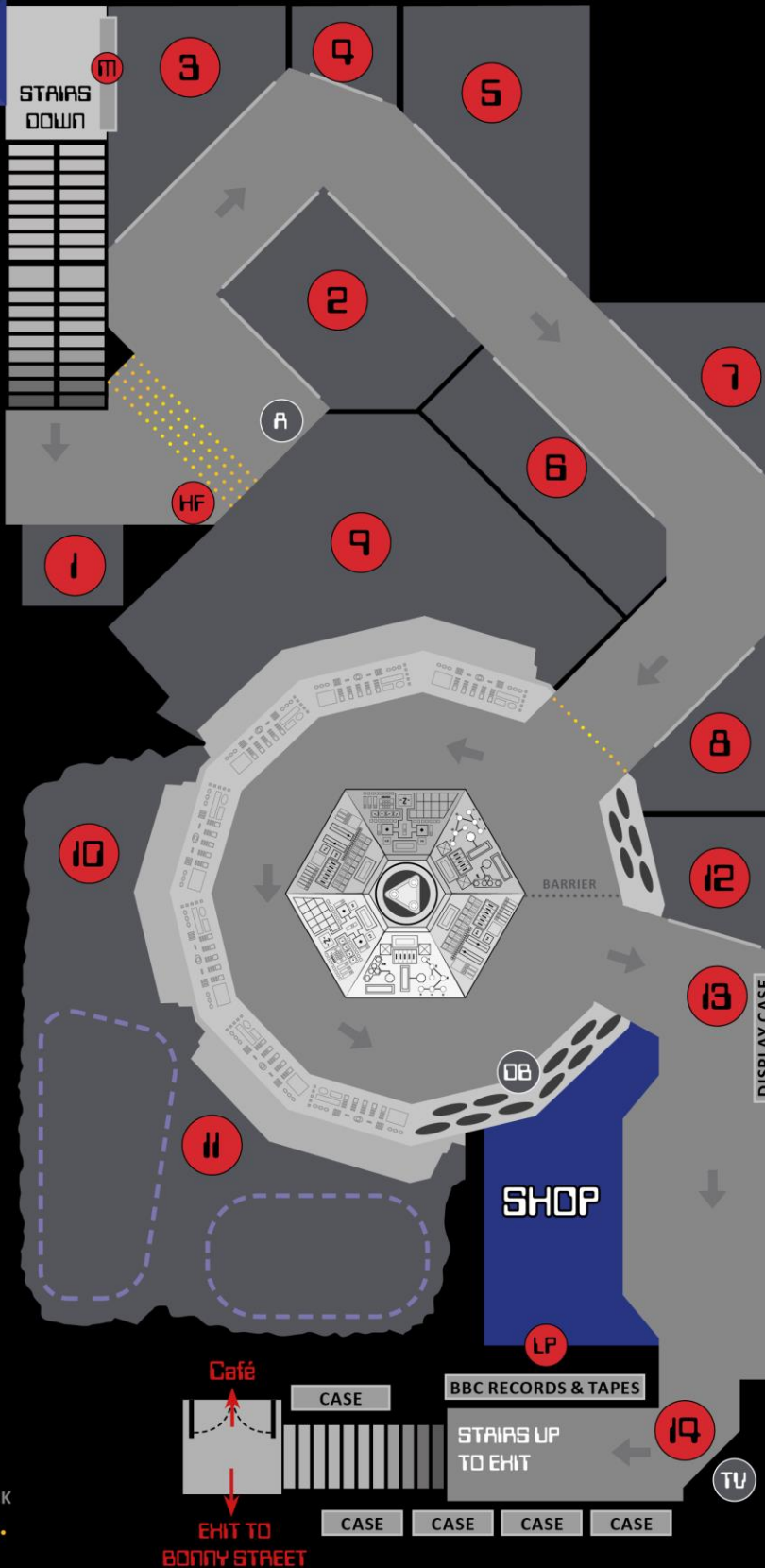
Photographs courtesy of Graeme Wood

1978

ENTRANCE

STAIRS
DOWN

CHAPEL STREET

**M:** Masks of Exxilon, Sea Devil and Mutt**1: UNDERWORLD**

Crashed spaceship model

A: Artwork of the first three Doctors**HF:** The Hand of Fear**2: THE ROBOTS OF DEATH**

Featuring a Voc strapped to a table, Taren Capel costume and V8 and SV7

3: THE INVISIBLE ENEMY

Two astronaut spacesuits and various weapons

4: THE INVISIBLE ENEMY

Nucleus of the Swarm

5: UNDERWORLD

Minyan, Tala and Seer costumes

6: K9**7: THE HORROR OF FANG ROCK**

Lighthouse model set with Rutan

8: GOLD SENTINEL DALEK**9: VARIOUS**

Image of the Fendahl set including hooded acolytes, the Fendahleen, Thea costume and skull; Talons of Weng-Chiang set featuring Mr Sin and large golden dragon statue

10: VARIOUSCollection of monsters including a Sontaran, Alpha Centauri, a Kraal, Eight-Legs spider, a Zygon, a Cyberman and a Time Lord costume from *The Invasion of Time***11: DALEK CAVE**Three Daleks, an Ice Warrior, a Krynoid, a Cyberman (*Wheel in Space* helmet and *Revenge* body) a Cybermat and two giant spiders (a Voc Robot (V5) was later added).**DB: DALEK BRAIN****12: THE ANDROID INVASION**

Kraal with Service Mechanic android

13: DISPLAY CASEPlaster casts and drawings of Magnus Greel's molecularly slipped face from *The Talons of Weng-Chiang***14: SPIDERS OF METEBELIS III**

Display of the Fourth Doctor with a giant Eight-Legs Spider on his back

TV: TELEVISION SET

Tom Baker greeting

LP: DISPLAY CASE - BBC RECORDSSilurian mask alongside *Doctor Who Sound Effects* LP records

DALEK TRACK

LIGHTING

EXIT TO
BONNY STREET

CASE

CASE

CASE

CASE

BBC RECORDS & TAPES

STAIRS UP
TO EXIT

SHOP

DISPLAY CASE

TV

DB

LP

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1978 saw the arrival of a certain robot dog built by Professor Marius and gifted to the Fourth Doctor.

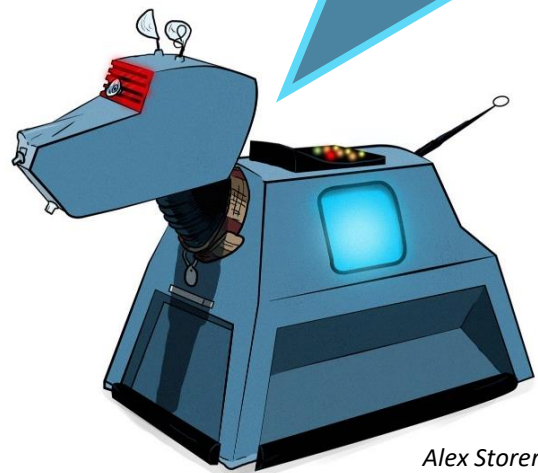
K9 first appeared on our television screens in the second episode of *The Invisible Enemy* which aired on Saturday 8th October 1977.

A replica K9 made it's first appearance at the Blackpool exhibition the following year and remained a permanent exhibit until the venue closed in 1985. In the early years he was seen trundling through various sets welcoming visitors and generally being a bit of a show off.

Fan opinion is often divided where this particular companion is concerned but there is no denying his appeal to younger viewers. The exhibition shop later sold postcards featuring K9 as well as a range of books and two toy versions - the Denys Fisher friction drive figure and a larger talking version made by Palitoy. He even had his own t-shirt, necklace and pen. Affirmative.

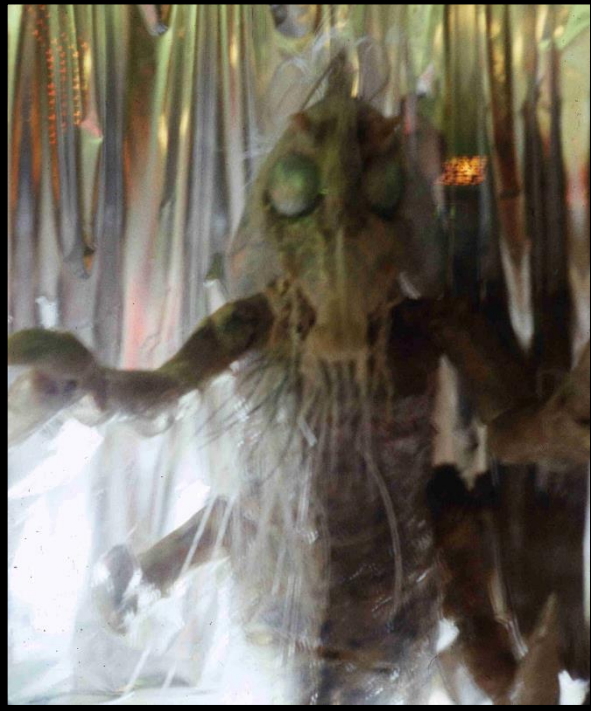
Relive K9's exhibition rhetoric by visiting-
<https://soundcloud.com/porl-cooper/k9-chatter-tape-blackpool>

Welcome to the exhibition. I am K9 the Doctor's personal computer. Professor Marius, my previous master, gave me to the Doctor as a mark of gratitude, an unnecessary human emotion. I hope you are enjoying your holiday on Vector 74815 which you know as Blackpool. As a constituent part of this exhibition I represent 5.027% but in terms of cerebral capacity my contribution is 99.9% given standard variables. Please enjoy this exhibition. Closing down now to conserve resources.



Alex Storer





As well as K9 there were other items from *The Invisible Enemy* on display in 1978 including The Nucleus of the Swarm and two astronaut spacesuits on mannequins.

Exhibits from the latest Season 15 stories included the lighthouse model from *Horror of Fang Rock*, an *Image of the Fendahl* set (featuring the Fendahleen, Thea costume and skull) and a variety of costumes from *Underworld*.

There was also an impressive *Robots of Death* display that had been on show at Longleat the year before. This exhibit was a dramatic representation of the story showing a trio of robots and the hooded figure of Taren Capel lurking in the background.



Previous page: *The Robots of Death* display. Above left: The Nucleus of the Swarm from *The Invisible Enemy*. Above right: Costumes from *Underworld*. Right: The Fendahleen from *Image of the Fendahl*.
Photographs © Richard Leaver





Nick (right) with his friend Adam Schumacher (left) in 1982. Photograph © Nick Betts

Nick Betts first heard about the exhibition via the announcements at the end of the early Tom Baker stories. He was insanely jealous when his friend visited in 1977 and showed him the badge she had bought from the shop. It prompted his first visit the year after.

"In August 1978, I travelled with my paternal grandparents, my Dad and my brother to Blackpool via coach from our village. I was 9 and my brother was 7. I recall the coach parking in the Blackpool Football Club car park and my Dad asking for directions to the exhibition. Bear in mind, in those days, Blackpool was a vibrant town and it was an incredibly hot day. It was indeed the Playground of the North.

"I recall walking past the *Space City* exhibition and a BBC exhibition that had the large *It's A Knockout* Tweedle Dum and Tweedle Dee style costumes moving around in the entrance. The exhibition seemed absolutely massive to my brother and me. There was the large TARDIS entrance and the stairs leading into darkness.

"I remember seeing the monster heads at the top of the stairs and recognised the Sea Devil and Mutt from the Target novel covers.

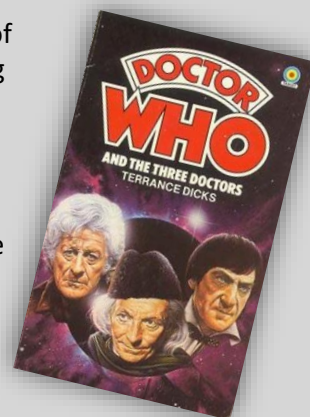
"Accompanied by my Dad, my brother and I very slowly viewed the displays in the initial corridor. It was packed with other visitors and the only thing I remember clearly is the crashed spaceship model from *Underworld* which occupied the large display case near the TARDIS entrance.

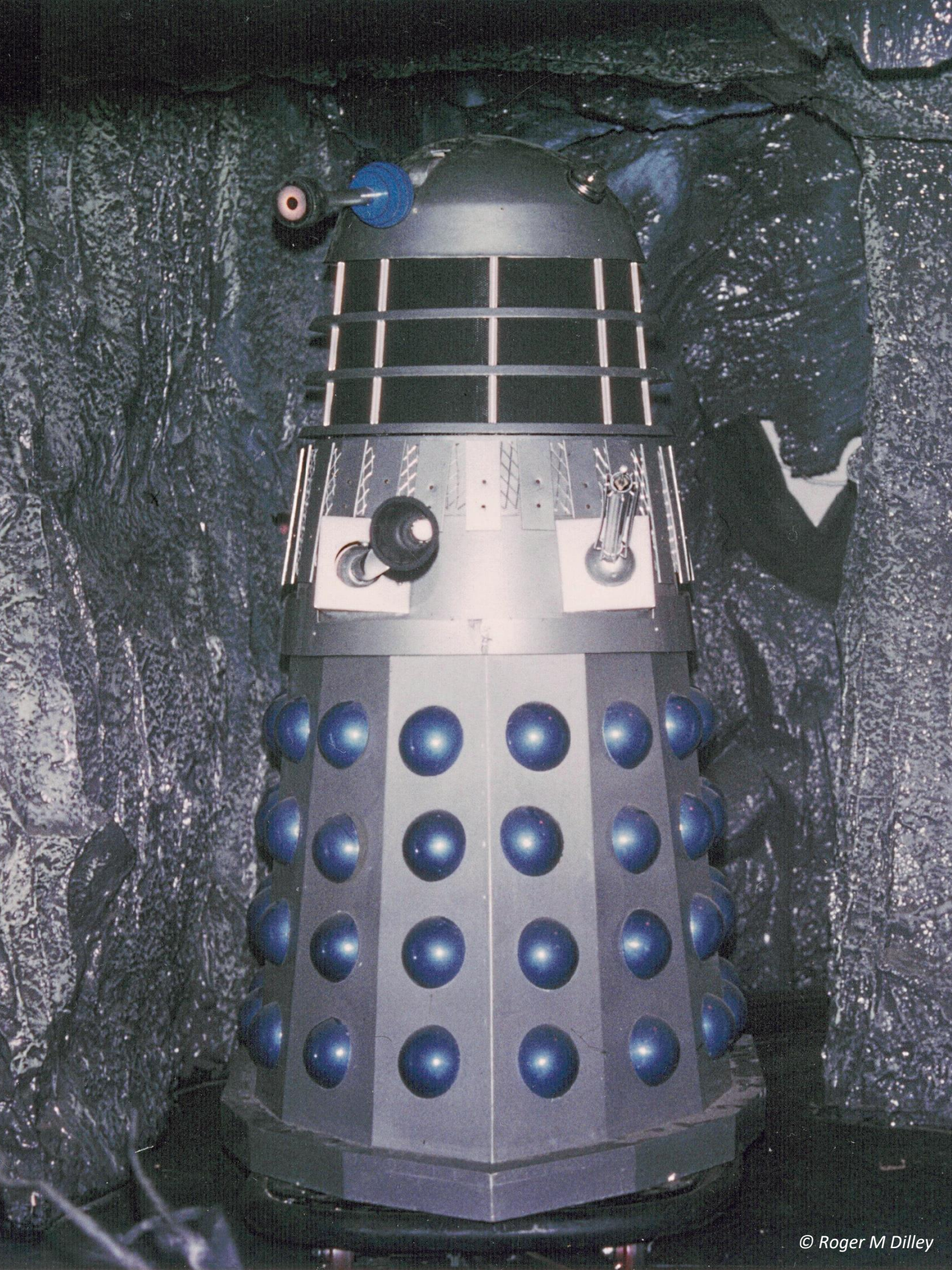
"The TARDIS control room section was amazing with its replica of the Central Console and all of the monsters viewed through their open windows. I remember seeing a *Revenge* Cyberman, a Sontaran and a Time Lord from *The Invasion Of Time* plus three Daleks that could be operated via controls.

"My favourite exhibit was K9 who had his own display area and moved constantly around it. I also remember seeing several *Robots of Death* in the deactivation chamber.

"I remember buying the reprinted novel of *The Three Doctors* and also the 7" single of the theme music. When we got outside the exhibition, I saw the list of exhibits painted on the exterior and was disappointed not to have seen the Fendahl and Nucleus due to the exhibition having been so busy.

"My final memory of the day was walking on the beach once the tide had gone out and listening to the theme music which seemed to be heard all around Blackpool."





BLACKPOOL LONGLLEAT

Stu FH
78

THOSE MARVELLOUS EXHIBITIONS



TIME-LORD

BOO!

ST4RE

On Saturday 17th June 1978 Stuart Glazebrook joined 'Monster Man' Steve Balon in rummaging through the chest that was kept behind the Dalek Cave set in order to find a comfortable rig for the day.

"Now if you have been to the exhibition, you'll know that from time to time the Daleks move behind the rocks on small tracks; if you haven't, well, you know now. So there I was on my hands and knees in the dark when I was hit from behind and sent sprawling. It was a moving experience, if you get my drift, to find a Dalek looming over me seemingly voicing the words that boomed from the loudspeakers over our heads – "You are the Doctor. You will be exterminated!"

"Oh, er, be careful of the Daleks Stu." droned Steve's voice from inside the closet. "They can give you a nasty whack if they hit you."

"Thanks Steve!"

"Anyhow, to cries of joy, he found a Voc costume for me. I was surprised to see it consisted of nine pieces and this is how you wear it. First to go on are the trousers which, with an elasticated waist presented no problem at all, though they felt a little strange due to their rigidity, making it impossible to kneel. Next on is the undersuit, which is a strange garment made of green linen, with green quilt Voc arms attached. It is laced up the front like a football boot. Over this goes the long sleeveless top coat with the high collar to hide the neck and throat. It zips up the front and laces up the sides. This bore the name of Richard Seager in pen.

"The soft footwear comes next, which is very much like wearing a pair of slippers with a silver lurex covering, extending sock-like to an elasticated top.



"Then, the hinged fibreglass number plate which goes over the head to rest snugly on the shoulders, this being the flaw in the whole appearance, for though I was wearing the costume of a V-Class Robot, the number read D33. Even Robots can't be perfect! To top it all off is the beautifully moulded fibreglass head. This goes over the head and face, then the back of the head is locked in position by means of a hook and a liberal use of Velcro fastening which, once in position, produces a highly claustrophobic feeling. The eye-holes are a mere quarter of an inch in diameter, giving only very limited vision, directly in front. There are only two very small breathing holes in the nostrils and a very small slit in the mouth which makes breathing quite difficult. To make yourself heard you literally have to shout. The voice booms around the inside of the mask like an echo-chamber."

"Still, donning the silver-sprayed washing-up gloves, I was now a Voc Robot, though I didn't feel very much like one, until seeing human reaction as I patrolled the dark corridors. For it is then, as Steve has told me on numerous occasions, that a strange feeling bubbles up as though the rig has a power of its own and you begin to feel and think as the creature you are portraying. And in a sense, the rigs do possess a quality of power, for after all, people react to the costume, not the person inside, who is simply bringing the monster to life.

"Though I sadly admit that a party of young ladies, thinking our costumes great and having photographs taken with us, asked that I remove my mask and upon doing so, they began to scream in a very disturbing manner. But posing for photos and signing autographs is quite an enjoyable part of it all even though it seems odd to sign "Best wishes, D33".

"The worst part of the day, however, was when we were asked to go outside and pull the crowds in, as it was one of those days for T-shirts, shorts and sunning on the beach. After a few minutes of the sun hitting my plastic and fibreglass suit, the temperature inside began to soar and I was rapidly becoming damp and uncomfortable. Tending to the crowds didn't help much either as uncomfortable little tykes tugged and pulled at anything loose amid requests of "Will you hold little Jimmy while we take a photo of you?" One nods in agreement and pulls unseen faces at the camera while little Jimmy bawls his head off in your ear.

"But, to end on a more amusing note, remembering that, as I've said, vision is very limited in the head mask: I was stood perfectly still at the bottom of the entrance stairway as two young lads warily approached. Eyeing me up and down for a few moments they came to the conclusion I was a display model.



"I kept still until one of them touched the mask then I flung my arms out and lurched forward. Never in my whole life have I seen two guys jump so much or look so terrified! "They won't try to touch any more exhibits!" I thought as I moved onwards, feeling thoroughly monstrous. Then I went and ruined the whole affect by misjudging a right turn and slammed smack into a wall – literally! With a clang that jarred every bone in my body, I must admit to feeling pretty stupid as my two "victims" rolled off down the corridor, laughing fit to bust a gut.

"At the days end as I eased back into my own cool, dry clothes, I couldn't help feeling a little sad that the day was over, but more days like this, and more different costumes, were to come."

Photographs © Richard Leaver



Steve Cole is the slightly crazy, highly frantic, millions-selling, non-stop author of *Astrosaurs*, *Cows In Action*, *Astrosaurs Academy*, *The Slime Squad*, *Z. Rex* and many other books (including a quartet of *Young James Bond* novels and several original *Doctor Who* stories).

Formerly an editor of books and magazines, he now prefers the job of a writer where you can wear pyjamas and eat chocolate all day. Step back in time to 1978, as Steve recalls his first visit to Blackpool.

"I remember my trips to the exhibition very fondly, even though I only got to go once a year. Blackpool was a 4 hour drive for us; my birthday is in September so after visiting the attraction we would go along the Golden Mile to look at the illuminations. This was followed by the long drive back by night.

"The exhibits were always a bit ropery but it was exciting hearing the music and sound effects.

"Every trip would finish with a stop off at the shop. I remember buying the original 60 minute VHS video of *Brain of Morbius* for £19.99! I never imagined that one day I would be in charge of *Doctor Who* videos at BBC Worldwide along with writing books and audio dramas for *Big Finish*.

"In April 2017 my mind, as if zapped by a Dalek, was blown when *Alien Heart* was released. It featured the Fifth Doctor and Nyssa and it was 35 years since I had first watched these characters having adventures on TV.

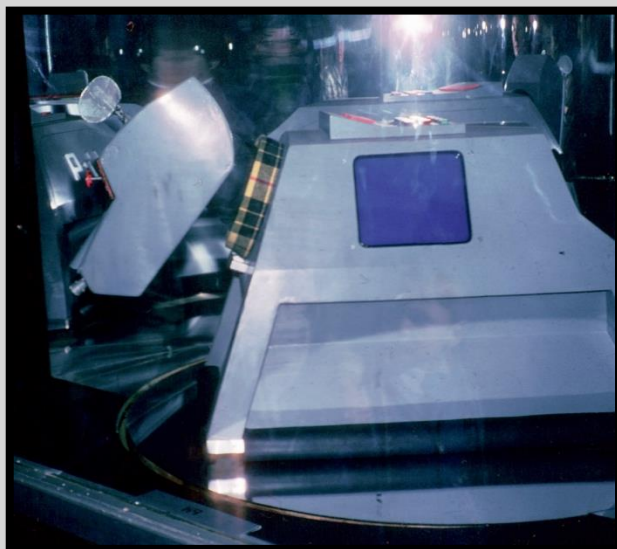
"Incredibly, I was younger still when I met my first Dalek in the flesh. It was in 1978 when my parents took me and my sister for our first visit to the exhibition. It was a treat for my 7th birthday and I still remember how excited I was. So come with me in a red Ford Cortina on a journey through time and motorways to witness that time for yourself!



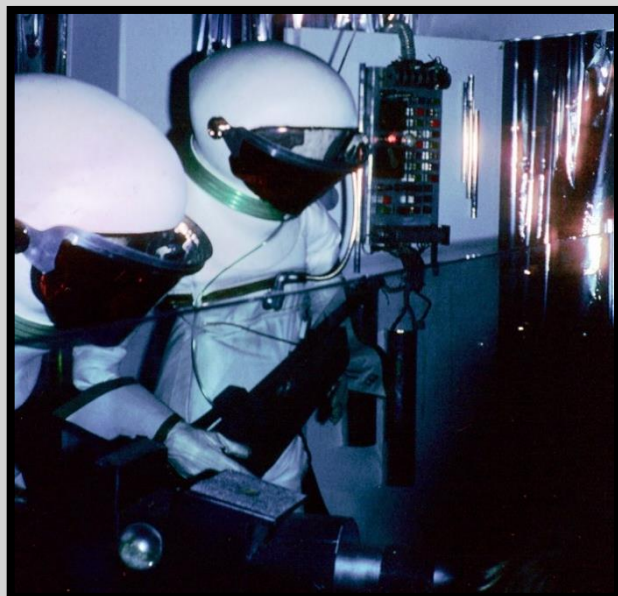
"Here is the "Alek" that confronted me! There was a recording of Dalek voices and it was dark, just to add to the atmosphere.



"There was a scene from one of my favourite stories from 1977, *The Robots of Death*.



"Metal mutt K9 had made his first appearance later that year. I was glad he was there to protect me with his nose laser!"



"A frightening scene from 1977's *The Invisible Enemy*. The guys were infected with an alien virus which turned their eyebrows bushy and silver and grew into what looked like a giant prawn. He still scared me behind the sofa."



"The Time Lord has just noticed the Cyberman is wearing his chest unit the wrong way round. Still in 1978, I knew no better and loved it all."





"Above is a scene that TOTALLY freaked me out. It was from another 1977 story called *Image of the Fendahl*. This Blackpool version of the Fendahl Core looks very jolly, like she's just found someone to dust the place. She is way happier than the ultra-creepy version from the TV show.



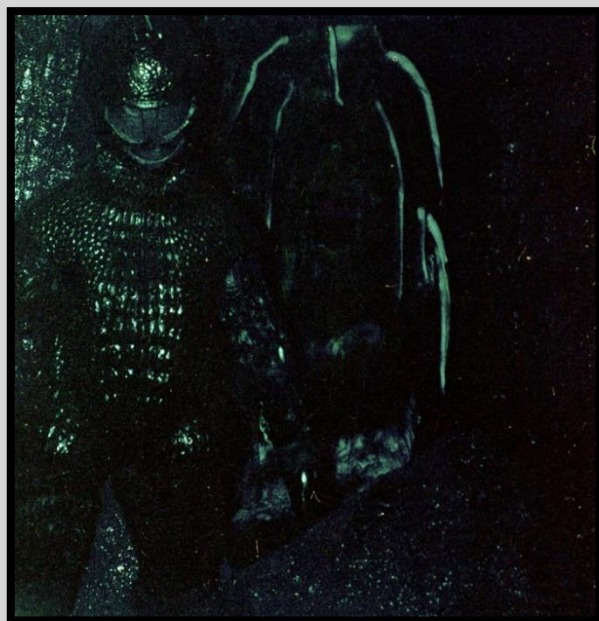
"And here on the left is Mr Sin – an evil robotic pig-brained dummy – with his master's laser dragon, both from *The Talons of Weng-Chiang* (also from 1977).

"For a little dude Mr Sin seems to have a seriously long arm. He terrified me – mainly because my dad used to scare me and my sister after each episode's transmission by getting down on his knees and stalking us around the coffee table with a letter opener.





"There was a version of the TARDIS console towards the end of the exhibition. How I hated the metal barrier stopping me flicking all the switches!



"There was even an Ice Warrior in attendance. I had no memory of these Martians because the last time they'd been on TV I was 2 years old. But I knew they were "Deadly Enemies of *Doctor Who*" because I had a handy *Doctor Who Monster Book* at home.



"How could I have imagined that decades later *Doctor Who* would still be big on TV, I'd have written an audio drama about Ice Warriors, and would even meet one in the icy flesh? It's a funny thing, time-travel."



Family caravanning holidays in Blackpool were a regular childhood occurrence for Simon Horton when he was growing up in the 1970s. His parents membership to the Caravan Club had one particular benefit he never expected.

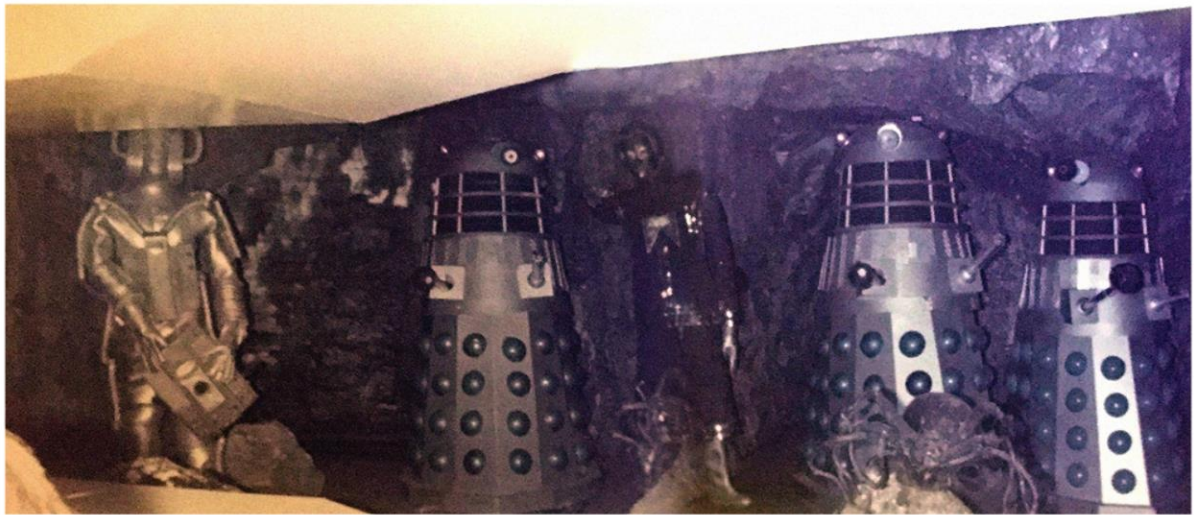
“It’s an oft-asked question – if you had your own TARDIS, and could go anywhere in time and space, where and when would you go? My answer is immediate and simple – back to the late 1970s and the heady days of numerous family camping holidays, with damp caravans and even damper fish-paste sandwiches. But the reason for my burning desire to revisit such halcyon times is not for the lukewarm thermos flasks of tea, nor the zip-burns from an all-too-small sleeping bag, but rather the mind-boggling thrills of visiting the long-lamented *Doctor Who* exhibition. I’d give pretty much anything to be my ten-year-old self again, visiting that magical labyrinth for the very first time.

“I have my mum to thank for finding out about the exhibition in the first place – she’d read about it in the listings section of the Caravan Club’s newsletter. The concept of a *Doctor Who* exhibition sent my mind into freefall – I couldn’t even begin to imagine what such a place would be like. My only experience of museums up to that point had been dusty glass cases full of bits of broken pottery and rusty coins, so I feared that a *Doctor Who* exhibition would probably be something equally uninspiring, with a sparse collection of faded scripts, and maybe a Dalek if I was very lucky. How wrong I was.

“Hearing the haunting strains of the theme tune drifting through the summer air as I approached the gigantic TARDIS for the first time is probably one of the most heart-stoppingly thrilling moments of my entire life.



Above top: Simon (right) with his mum and brother (left) eating an ice cream in Blackpool.
Above bottom: Simon, his brother and the family dog on a caravanning holiday in Blackpool.
Photographs © Simon Horton



Above: The Dalek Cave set in 1978. *Photograph courtesy of Martin Holmes*

“Entering the stygian murk of that famous catacomb is an experience that’s impossible to convey purely in words – you really had to be there to fully appreciate the assault on the senses. The most immediate element was the hallucinogenic sound design – a swirling maelstrom of Delia Derbyshire, unearthly atmospheres, and Daleks screeching hysterically that the Doctor had escaped.

“And then there was the smell. Ah, the smell! Something akin to a toxic brew of musty wood and mouldering latex that intoxicated the nostrils as much as the lurid red and green lighting enchanted the eyes.

“Unlike the cold sterility of the 21st Century BBC displays, the original exhibitions were all about the spectacle – not so much slick, big-budget blockbuster as full-blooded, Grand-Guignol melodrama. With imaginatively rendered dioramas and tableau, populated by dramatically staged figures, all awash with the garish colours of Hammer horror, these displays were meant to impress and, above all, scare the living daylights out of the kiddies.

“The breadth and variety of the costumes, props and models on display was literally mind-blowing – a kaleidoscope of Sea Devils and Cybermen, sandminers and spaceships, Krynoids and Kastrians. (And, thank goodness, there was a Dalek after all. Several, in fact.)

“Needless to say, over the following years I was an eagerly frequent adventurer through those big blue doors, to see if K9 still represented 5.027% of the exhibition (given standard variables), or whether the Sentinel Dalek had managed to exterminate any smokers. But nothing tops your first time. That’s why, given the chance to roam anywhere in time and space, I’d sell my entire *Doctor Who* collection to go back for one last wander through those hallowed, shadowy passageways, to see that mesmerised ten-year-old entering the TARDIS console room for the first time standing in wide-eyed awe and wonder before the glittering beauty of the Central Console as it promised adventures yet to come... Halcyon doesn’t even begin to describe it. ‘Closing down now to conserve resources.’”

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JOURNEY INTO SPACE



In 1978 Blackpool Pleasure Beach opened a new attraction on their 42 acre site. *Journey Into Space* was housed in a white dome-shaped building where visitors would queue around a circular corridor.

Posters advertising the spectacle featured the familiar face of the Fourth Doctor and promised "An Intergalactic Trip With *Doctor Who*". In reality customers were treated to a planetarium experience complete with a laser light show, dramatic music and a soundtrack narrated by Tom Baker.

Stuart Glazebrook took his mother and young son, Gary, the following year and noted in his diary that the experience was "very good but also very expensive at 50p".

Journey Into Space is not the only attraction at the theme park that has an association with the series. Sixth Doctor Colin Baker officially opened the *Space Invader* in 1984, bizarrely using a light sabre to complete the duty.



Above from the top: The *Journey into Space* building now and back in the day. Colin Baker in 1984. Photograph © Lancashire Evening Post

1979

ENTRANCE

CHAPEL STREET

STAIRS
DOWN

TB

3

4

5

2

7

6

9

8

12

13

10

11

SHOP

LP

BBC RECORDS & TAPES

STAIRS UP
TO EXIT

TV

Café

CASE

CASE

CASE

CASE

CASE

EXIT TO
BONNY STREET

K9 TRACK

DALEK TRACK

LIGHTING

M: Masks of Exxilon, Sea Devil and Mutt**TB:** TOM BAKER

Large photo of the Fourth Doctor

1: PYRAMIDS OF MARS

Featuring Sutekh with jackal head, golden Mummy and Egyptian sarcophagus

A: Artwork of the first three Doctors**J:** Jethryck rock from *The Ribos Operation***2:** ANDROIDS OF TARA

Coronation scene featuring Prince Reynart, Archimandrite and Farrah

3: THE RIBOS OPERATION

Shrivenzale monster and guard

4: THE ROBOTS OF DEATH

V5 robot

5: THE POWER OF KROLL

Animated Kroll model

6: THE PIRATE PLANET

Zanak city model

7: THE SEEDS OF DOOM

Model of Krynoid and Harrison Chase's mansion

8: GOLD SENTINEL DALEK**9:** THE PIRATE PLANET

Pirate Captain and Polyphase Avatron parrot, two guards and K9 on track

THE ARMAGEDDON FACTOR

Including the Shadow holding a segment of the Key To Time, the Marshall, Princess Astra, Mentalis and the assembled Key To Time

10: VARIOUS

Including a Time Lord costume, a Zygon, a Cyberman and a Sea Devil in plastic cases, plus a Kraal, an Ice Warrior and a Minyan astronaut

11: DALEK CAVEThree Daleks plus a large Krynoid, a *Revenge* Cyberman, a *Revenge* Cybermat and a Eight-Legs Spider**DB:** DALEK BRAIN**12:** THE ANDROIDS OF TARA

Taran Wood Beast

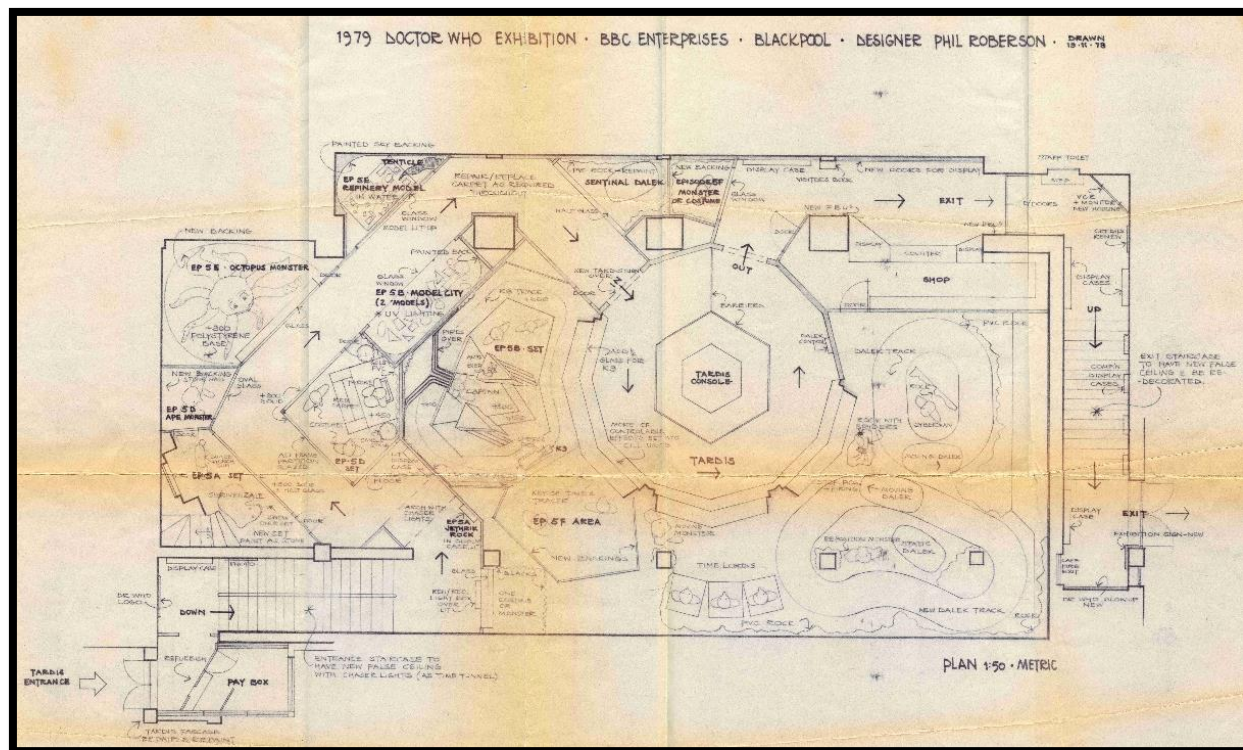
13: DISPLAY CASE

A selection of weapons

TV: TELEVISION (in new wall housing)

Playing Tom Baker greeting

LP: DISPLAY CASE - BBC RECORDS



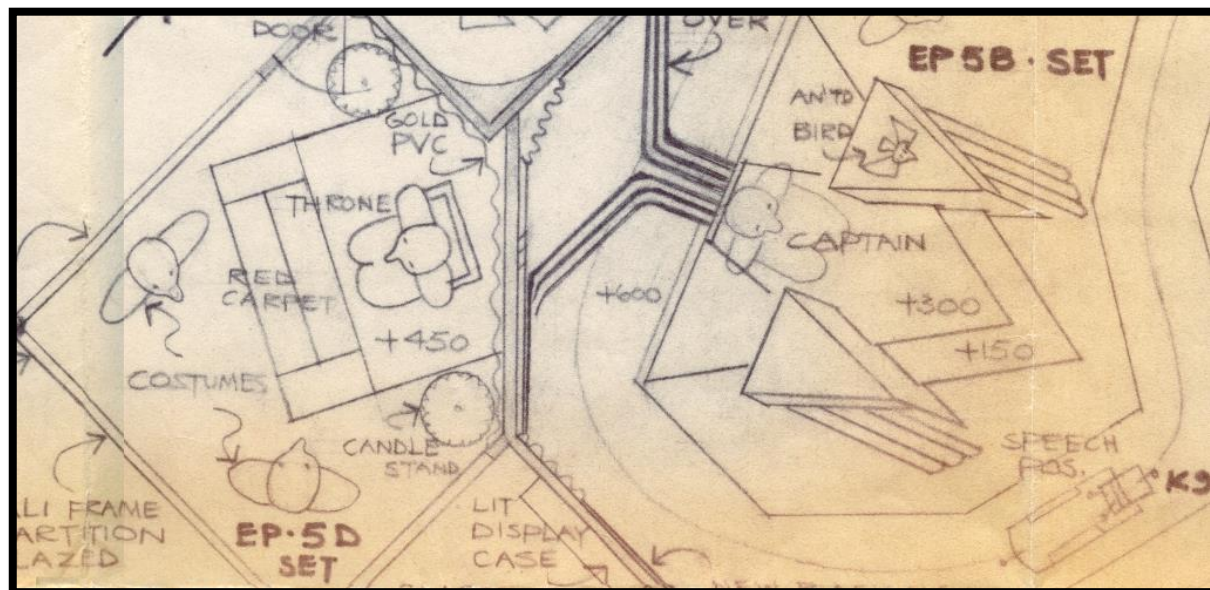
With 1979 approaching, and the exhibition about to open for its sixth year, it was decided that the venue needed a revamp. Phil Roberson was given the task of creating a floor plan which he completed on Sunday 19th November, just a few weeks after the 1978 season had finished.

Phil's plan identifies some of the intended improvements such as the TARDIS entrance being repainted, the 'pay box' being refurbished and new chaser lights added to the ceiling of the entrance staircase (described as a 'time tunnel'). The exhibition floor carpet was earmarked for repair and replacement and many of the sets were given new backings. The Console Room had a new TARDIS sign and 'more controllable effects' for visitors. Finally the exit staircase was also given a new sign and an enlarged *Doctor Who* logo by the exit doors.

As usual the BBC Exhibitions Unit were keen to include costumes and props from the latest televised adventures and the plan uses the key 5A-F to denote the Season 16 stories. In reality these were-

- 5A – *The Ribos Operation*
- 5B – *The Pirate Planet*
- 5C – *The Stones of Blood*
- 5D – *The Androids of Tara*
- 5E – *The Power of Kroll*
- 5F – *The Armageddon Factor*

The diagram also illustrates how the team's intentions often changed once they were in the building. A good example of this is the new "COMP'N DISPLAY CASES" which were planned to be at the bottom of the exit staircase to showcase entries from the Design A Monster competition. These eventually ended up in the case at the top of the stairs.

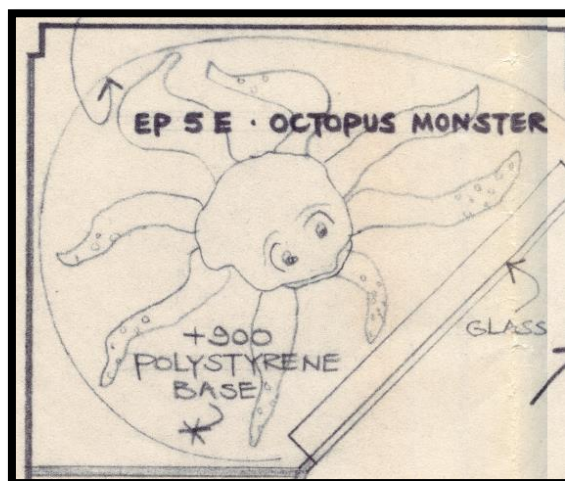


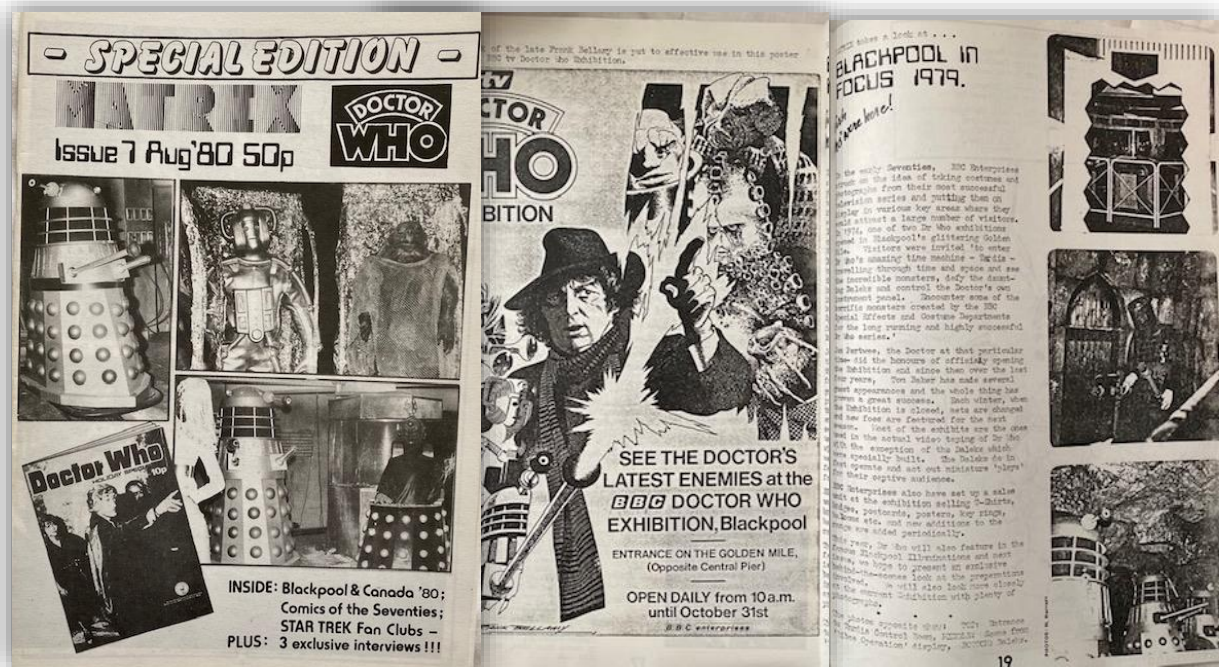
Phil's eye for detail can be seen in the specific set drawings where he has included finer points such as the height of rostra and suggested materials to dress the sets. It is also clear that he was not so familiar with the names of certain *Doctor Who* characters.

There are a number of lighting suggestions too with the 'Transmission' sign at the bottom of the entrance staircase described as "REH/REC LIGHT BOX OVER LIT", "ARCH WITH CHASER LIGHTS" and "UV LIGHTING".

In addition to the entrance staircase receiving a new false ceiling, the exit staircase had one fitted too. There was no need for special lighting here as the exit doors leading on to Bonny Street were always open during operating times allowing natural light in. This added to the sensation of returning to reality at the end of the exhibition.

Above: *The Androids of Tara* (5D) and *The Pirate Planet* (5B) sets. Right top: The 'Ape Monster' was the Taran Wood Beast which ended up in a different display case. Right bottom: 'Octopus Monster' was the animated Kroll model.

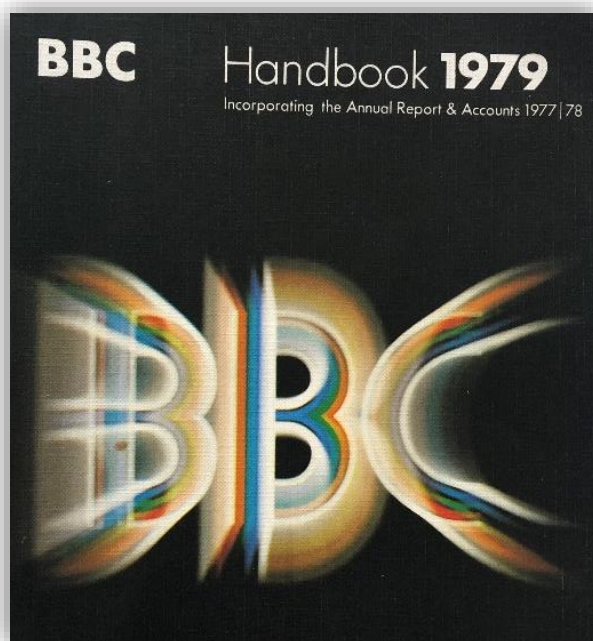




Visitors were impressed with the makeover including the team behind the *MATRIX* fanzine. Issue 7 (August 1980) contained a 'Blackpool In Focus 1979' article which reviewed the previous season calling it "a great success".

In response to an increasingly market-orientated culture, BBC Enterprises became a limited company in 1979. Needing a greater source of commercial income to supplement the licence fee, the BBC looked to programme sales, records and tapes, merchandising, home video, education and training, and exhibitions.

The *BBC Handbook 1979* reported on findings from 1978 and stated "the public interest in special exhibitions based on BBC tv programmes continues to be maintained throughout another successful year...and the latest fictional monsters of time and space continued to attract visitors to the *Doctor Who* Exhibitions at Longleat and Blackpool's Golden Mile."



Above top: Cover and pages from Issue 7 of the *MATRIX* fanzine. Above: Cover of the BBC Handbook 1979.

As suggested by the floor plan many of the exhibits on show in 1979 came from Season 16. Fans could get up close and personal with some of the characters the Doctor, Romana and K9 had met on their quest to find all the missing segments of the Key To Time.

In total, five of the six stories were represented, with only items from *The Stones of Blood* absent. (The Callieach would be on display by the shop the following year).

There were also a few older pieces still present and the first set contained costumes and props from *Pyramids of Mars*. The layout was slightly different from 1977 but the quality of these items had not diminished.

As usual the efforts of the Visual Effects department were also included with a number of detailed models from recent stories. The most impressive had to be the animated Kroll monster from *The Power of Kroll*.



Above: Sutekh greets visitors at the bottom of the entrance staircase. Photograph courtesy of Gary Vernon.



Top: Model of the Krynoid enveloping Harrison Chase's mansion from *The Seeds of Doom*. Photograph © Graeme Wood



Above: Model of the capital Zanak from *The Pirate Planet*. Below: Animated Kroll from *The Power of Kroll*. Photographs © Richard Leaver







Photograph © Richard Leaver

The chaser lights arch made a dramatic gateway to the main corridor where the first major display of Season 16 items was situated.

The large set showed a recreation of the coronation scene from *Androids of Tara* featuring the costumes of Prince Reynart, Archimandrite and Farrah.

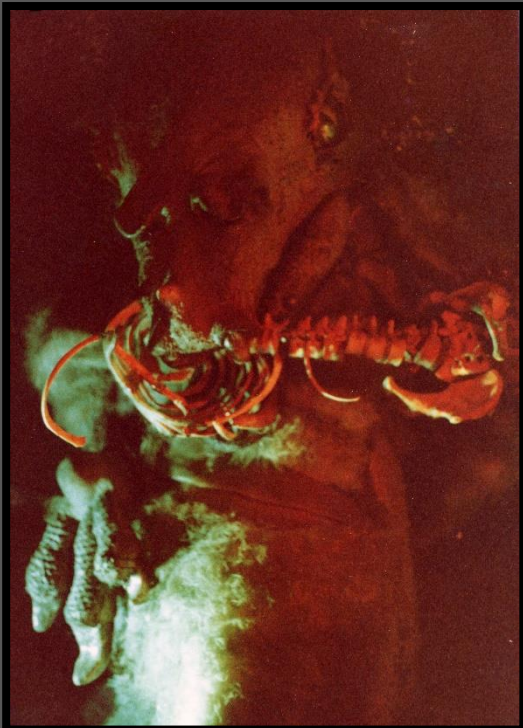
The exposed android version of the Prince was a striking exhibit that intrigued visitors.



Photograph © Stuart Glazebrook

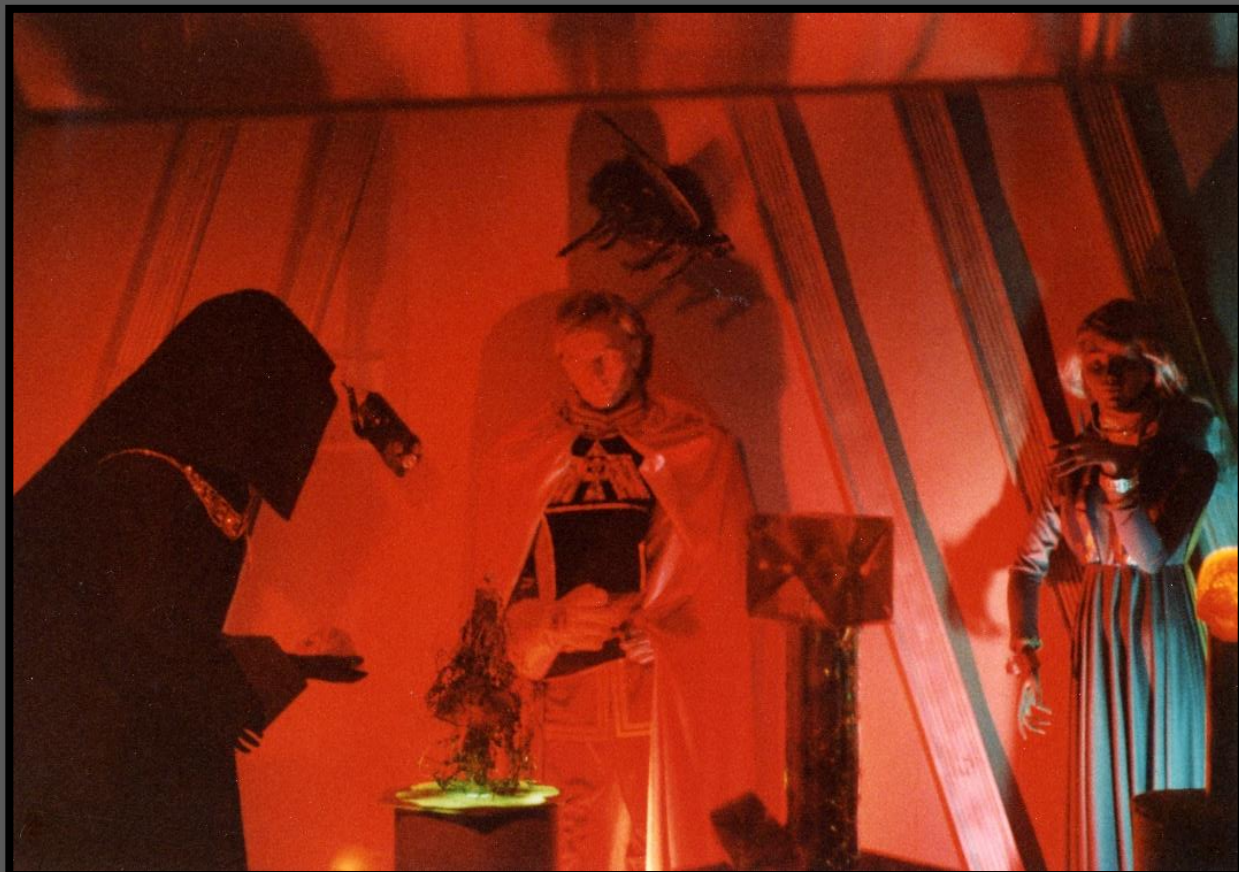


Around the corner was the Shrivenzale monster from *The Ribos Operation* watched over by the guard. Photographs (above) © Richard Leaver (below left and right) © Stuart Glazebrook



TARDIS
ENTRANCE





Above: In the Console Room there was a scene from *The Armageddon Factor* with the Shadow holding the incomplete Key To Time, accompanied by the Marshall and Princess Astra (also right).

Below: K9 was still entertaining the crowds.

Photographs © Stuart Glazebrook





The Pirate Planet set (above) included the Pirate Captain costume as worn by Bruce Purchase and his mechanical parrot Polyphase Avatron designed by Colin Mapson.

The final exhibit from Season 16 was the Taron Wood Beast from *The Androids of Tara* (left) which was placed in the display case near to the exhibition shop.

Dimly lit in green it looked much more scary than it was when placed outside the venue in the early 1980s as a way of drawing in the crowds.

The daylight exposed the creature as looking remarkably like the clip-on monkeys that were a craze in Blackpool at the time!

Photographs © Richard Leaver

From the mid 1960s until the early 1980s Stuart Glazebrook kept a diary noting the day to day happenings of his life. Below is the entry for Saturday 5th May 1979.

"Off to Blackpool with Steve Balon. Got the train from Bolton, getting into Blackpool just after 11am. After a few beers and some lunch we made our way to the exhibition for 1pm. There were no bosses about, just Alison in the shop.

"So we went behind the scenes for a good rummage, finding loads of goodies and costume parts such as an Ice Warrior head and front piece, Bellal's head, an Anti-Body head (both of those from *Death to the Daleks*), a gold coloured Guardian head from *Underworld*, a flat Sea Devil head that someone had been sitting on, a Krynoid head and feet, Stor's helmet and knee pads, the black helmet of the servant of Sutekh, Count Grendel's helmet, a guard's gun from *Pirate Planet*, a Drashig, a Cyberman chest unit from *Moonbase* or *Tomb* and a Voc D Class robot head and back part of a broken chest name plate, the head only of Alpha Centauri and a silver spaceship from *Space Pirates*.

"We finally pieced two costumes together. I dressed up as a Time Lord. The helmet had the name inside it (William Wyatt) and the costume piece had two names inside it indicating that it was used in both *Deadly Assassin* and again by a different actor in *Invasion Of Time*. The names written inside were Charles Morgan and Romanov.

"The Time Lord was a lovely, comfy rig to wear but was too long for comfort, I kept tripping over it. Steve, meanwhile, found himself another comfy suit – the mask and cloak of an Exxilon. Had a great time, though there weren't too many people about. We swapped rigs for the last hour. Left Blackpool for the 8.30pm train, exhausted but happy."



Stuart in the Time Lord costume patrolling the exhibition in 1979. Photographs © Steve Balon

Edward Russell has a good memory, although like the Fifth Doctor in *The Five Doctors* he feels as though chunks of his past are being removed with every passing year. What does remain, however, is a heap of *Doctor Who* related memories such as watching the series for the first time, trying to build his own cardboard K9 and, of course, his first visit to the exhibition.

"Many years later, I would return to Blackpool as part of the *Doctor Who* production team, but that couldn't have been further from my mind when I spent the whole summer of 1979 begging my parents to take me to the exhibition which had been mentioned by the BBC continuity announcer after the final episode of *The Invasion of Time* in the March.

"If there was another young boy as obsessed with *Doctor Who* as I was, I didn't know him. It wasn't only my favourite TV show it seemed to occupy my every waking moment. If I wasn't drawing pictures of the Doctor or K9, then I was writing my own stories about adventures in the TARDIS, and though a few of my school friends also enjoyed the show, none of them seemed to like it quite as much as me.

"I knew about the two permanent exhibitions. One was at Longleat – not too far from where we lived – and another in Blackpool, a good six or seven hours in the car from our home in Plymouth.

"After much begging, my parents agreed to take me and the whole experience is burned into my mind. Sadly it would be our final holiday as a family due to my parents separating the following year.



Above: Edward at the Longleat exhibition in 1980.
Photograph © Edward Russell

"Previous trips had been to places like *Butlins* for a week, but this time we were staying for a fortnight in a chalet close to the beach. As far as my parents were concerned, it was a chance to unwind and visit the many thrills that Blackpool had to offer, but all I could think about was the *Doctor Who* exhibition, even though I didn't really know what to expect.

"It'll probably be a few costumes in glass cabinets," my father said.

"They'll probably have a shop or something – you can get some more of those books you like, provided you behave", my mother added helpfully.

"To shut me up, we visited the exhibition on day two of our stay. I can still remember picking out the shape of the TARDIS as the crowds parted along the esplanade, but even my nine-year-old self knew that something wasn't right about it. It was just a bit too big and maybe a bit too blue. Also, the words 'TARDIS' were written on it in space-age writing and my heart sank a little. I knew it wasn't the real TARDIS, of course – I was clever enough to know that there was no such thing as a dimensionally transcendental space and time ship, but I already felt slightly disillusioned by the pretence.

"That didn't last, however, when I saw the giant *Doctor Who* logo and official BBC insignia splattered across the building that the police box was affixed to. I actually had that logo painted on my bedroom wall by my artistic older sister (I told you I was a huge fan) and I immediately became dizzy with excitement about what thrills would be beyond the blue doors.

"I don't really remember entering the exhibition – had we bought tickets before? All I can recall is that once we were beyond the entrance, the walls were covered in a tessellated hexagon design – a bit like the actual TARDIS interior as if recreated from the memory of someone who had seen it once, many years ago. Looking back, the whole experience was constructed very much in that spirit, but at the time it was the most exciting moment of my life as my ears were enveloped by the sound of that glorious theme music. It echoed against the walls as I walked down the steps with my father – my mother electing not to come in, but to get herself a copy of the latest *My Weekly* and have a cup of tea in a nearby café instead.



Above: Nine year old Edward with his mum walking along Chapel Street and proudly wearing his *Doctor Who* T-shirt. Photograph © Edward Russell

"As we moved through the corridors, we saw windows in the walls, beyond which were displays of monsters and costumes from stories past. My memories have become jumbled with later visits to the Longleat exhibition (including the fabled 20th anniversary do in 1983) but I'm sure I saw K9 at one point. He moved backwards and forwards on a track and I'm sure the Giant Robot from Tom Baker's first adventure was there too. I also spotted a few monsters I'd only seen pictures of, such as the Sea Devils, which I recognised from the cover of the Target Book.

"Eventually we were led towards a large, circular room. And there – slap bang in the middle – was the TARDIS console. I wanted to get up close to it, but there were barriers in the way and 'Please do not touch' signs, but I did get to have a good look at it and took some photos with my Instamatic camera.

"Around the room were more glass panels with even more displays of monsters, including the Wirrn from *Ark in Space*, a Zygon and – most excitingly of all – some Daleks! They moved back and forth on a track and even exclaimed "exterminate", scaring many of the young visitors. I, of course, knew that they weren't real and that the Daleks were actually carefully constructed props that men would sit inside to operate for the cameras.

"I noticed a mass of young children break off from the crowd, squealing with delight as a tall figure entered the room with a flick of a famous long scarf. "It's *Doctor Who*!" cried one young boy, while the girl who had cried at the Daleks burst into uncontrollable hysterics as a man, who definitely wasn't Tom Baker, put his arms around them. "That's not the Doctor, is it, Dad?", I asked my father as I held back from the others. "No, of course not, son," he said. For a start, he was much younger than Tom Baker and his clothes weren't quite right. My dad explained that he was probably someone that worked there, and his mass of curly brown hair meant that he probably got to dress up as the Doctor. "Why don't you pose for a photo with *Doctor Who*?" said my father loudly enough for the imposter to overhear and start beckoning me towards him. Precocious me, however, was not keen. "But Dad, it's not really him," I complained. "Just imagine", my dad commanded from the corner of his mouth as he wound the camera ready to take a shot.



Above: Edward with Fourth Doctor impersonator Ian Britten-Hull. Photograph © Edward Russell

"There was indeed a shop and my mum had been right about the books. I was allowed only one item so I elected to buy the *Doctor Who* theme tune on a 7" record. For the next two weeks it was my sole memento of the visit and though we had lots of fun in Blackpool, on the pier, beach and penny arcades, nothing quite lived up to the hour or so I had spent inside the world of the best TV show in the universe.

"One evening we were watching TV in our chalet and a trailer for the new series came on the screen including some clips from the new adventure which would feature the Daleks. We left Blackpool on the morning of 1st September 1979 and made the long journey back to Plymouth, just in time for me to sit down and watch the first episode of *Destiny of the Daleks* whilst clutching my *Doctor Who* single. That date has always felt special to me and years later, it was the date I chose for my wedding."



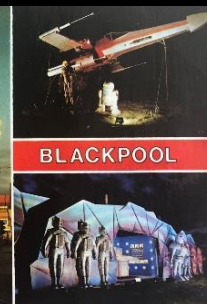
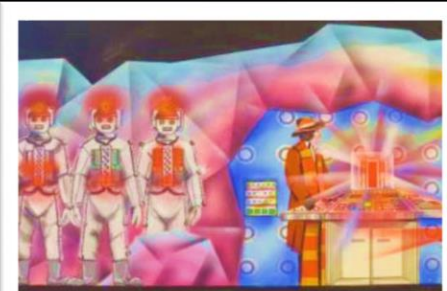
From 30th August to 28th October 1979 (four years after cast members had switched on the lights) *Doctor Who* had his own tableau on display as part of the illuminations.

The large construction was designed by Alan Cockroft and featured an over-sized model of the Doctor inside his TARDIS surrounded by enemies including the Cybermen and Daleks. Alan used the Palitoy Talking Daleks has a source of reference which is obvious when looking at the finished pieces.

To the delight of visitors the TARDIS doors rhythmically opened and closed to reveal the Fourth Doctor standing by his console accompanied by K9.

The display was previewed to the press on Wednesday 4th July 1979 when Tom was back in Blackpool to promote it. He also presented the winner's sash in the Blackpool Queen of Lights beauty contest on the same day.

Above: Tom Baker posing with 22 year old Linda Lewis who was crowned Queen of Lights at the Rigby Road illuminations depot in July 1979. Photograph © Blackpool Gazette
Right (from top to bottom): Alan Cockroft's original designs. The *Doctor Who* tableau was also captured on a postcard around the same time.



BLACKPOOL

Issue 8 of *MATRIX* fanzine contained photographs and a report on the 1979 illuminations which is reprinted in full below courtesy of Richard Walter.

"The Greatest Free Show On Earth aptly describes the Blackpool Illuminations for, it is simply, *the greatest free show on Earth*. But perhaps this year it should take on the title *The Greatest Free Show (not only) On Earth* for within the six mile display will appear a 100ft tableau featuring that mysterious time and space traveller, *Doctor Who*.

"This very special tableau in fact cost £20,000 to build and took over three months to make. The tableau is one long scene, but has three major sections, the TARDIS control room (the most complex) is in the middle surrounded on either side by a selection of popular 'Who' enemies. The right hand side section is the least complex and consists of (working from the outside inwards) – 2 Zygons, a Wirrn, a Sontaran Warrior and the Giant Robot. The Zygons are both different and are 'half models', in other words they have a front but no back and measure approx. 10ft in height. They are static exhibits. Next is the Wirrn of which the main part is the head. The body is made (as are the Zygons) out of glass fibre and is shown in a lying down position. The body is painted brown and orange with some green and the head of the creature moves in a circular movement which in turn controls the beast's many arms which are constructed from sponge attached with very strong wire. The whole effect is very realistic. Moving along we are confronted by a menacing Sontaran which stands 12ft high brandishing a sword. The Sontaran suit is painted blue and made from polystyrene brushed with plaster and glass fibre. The head is painted a fleshy colour and moves from left to right in a 'no' movement. It is controlled by a motor.



"At the time of writing this report, the Giant Robot was not completed. This model will be the biggest on display standing 13ft high and the following process will be carried out on its construction. A drawing on celluloid will be projected on to hardboard, the projection is then traced and cut out, the hardboard stencil is sandwiched between two blocks of polystyrene – measuring 12ft x 4ft 2in and this is cut away with a hot wire which only cuts through the polystyrene leaving a block of polystyrene the shape of the hardboard in the middle. The head is done separately as this needs to be hollow to fit a flashing light inside. Originally the head was going to move but time and lack of finance prevented this. Another problem facing the design team is how to strengthen the very thin middle of the Giant Robot.



© Richard Leaver

"The left hand side section is dominated by the Daleks. There are three Daleks all produced from the one mould. The mould was copied from Palitoy's Talking Dalek model (minus the little black button on top). The first Dalek is painted silver with blue spots, the head moves from left to right with the lights in the dome flashing on and off all the time. The eye stick, sucker arm and gun do not move. The models are slightly larger than the film versions. The centre Dalek is yellow with black spots and while the head is fixed, the model is mobile on a small length of track, moving forward and back. The operation is controlled by compressed air. This is achieved by using a piston type rod which pushes the Dalek forward about 3ft and is spring loaded to bring the Dalek back.

"The third Dalek is situated on the right hand side of the moving Dalek and is the same as the first Dalek (movement wise, e.g. just head) but is painted red with black spots. All three models have silver bases. The Daleks (like the rest of the tableau figures) are set in cave surroundings and the yellow Dalek moves in and out of a cave which is lit by a flashing light. Next to these fearsome beings are 3 Cybermen. Standing 12ft high, as with the Zygons and Wirrn, they are only half models with no backs. These were produced like the Daleks from one mould. They are painted silver and stand with their arms down by their sides. They have light bulbs fitted in their head pieces and chest units and are completely static displays."



© Richard Leaver

"Now we come to the most effective and complex piece of the tableau – the TARDIS control room. At first glance, it just looks like a drawing of the police box but after a few seconds, the police box 'picture' splits in half and slides open to reveal the Doctor busy at the control console inside. Like most of the moving parts of the display, these doors are operated by compressed air. The control room walls are painted blue with the familiar circles painted on along with a few control panels. A particularly good 'special effect' is given by a screen/mirror hung on the back wall which consists of an ordinary mirror plus a 'see through/two way' mirror with a set of 12 light bulbs fitted round the edges. This results in a never ending tunnel of light bulbs. The control console bears quite a good resemblance to the TV counterpart and the time rotor moves up and down driven by compressed air whilst a dimmer light inside dulls the light every now and then. The control panel consists of lights flashing on and off and is made of wood, the rotor out of perspex.

"A model of K9 circles the console on a track which is 'live' and neutral which means that he is in fact powering the whole model. K9 is constructed from hardboard and his head (as well as being lit up) does in fact nod and his ears go round. Two attempts were made at putting together the Doctor's body. The first effort was out of proportion and had to be completely rebuilt. Once the body was carved out of polystyrene, it was covered with plaster and fibre glass and then painted. The head was built separately because it had to move. The Illuminations Workshop borrowed a pair of eyes from Madame Tussaud's Waxworks, but unfortunately they were not big enough and so they covered two bulbs in glass fibre and let it dry. They then smashed the bulbs and were left with hollow 'eyes'. The Doctor's hat was made with the head and was not a separate unit. The scarf however was bought in Fleetwood in the shape of sail canvas costing around £20. This was then sprayed different colours, hung round the Doctor's neck and nailed to the floor!



© Simon Palmer

"The Doctor's right arm slides across the console, supposedly operating controls. His expression is one of concentration and for once he's not flashing his teeth!"

*"The man responsible for creating the Doctor, and in fact all the **Doctor Who** tableau figures, was Graham Ogden. He told me that he was not happy with the Doctor's face and with a little more time he could have made it more convincing. No doubt he could have but I feel that for a figure that is so large having only photos to copy from and only a certain amount of time and money, it is marvellous and very realistic like the rest of Graham's models. Not only good to look at but to a **Doctor Who** fan, deadly accurate."*

*"Another person I must praise is the artist who draws the initial sketch for Graham giving him an idea of how he wishes the display set out. The artwork is fantastic and you have to see it to believe it. If you can't manage to get along to the Illuminations this year, don't worry. The **Doctor Who** tableau will be used for another four years. Lighting up is on August 30th and all the figures will have to be dismantled, taken out of the workshop to their site on Bispham Cliffs, re-assembled and tested out. The models should all be weather proof but Graham may fit a roof over the TARDIS control room. Sadly, Tom Baker who was supposed to be switching on the lights this year, will now unlikely be able to carry out this task."*

POLICE PUBLIC CALL **BOX**

Adults 30
Children 20

Why are
there so many
of these boxes
around the
city?

All you need
is a few pence
and a coin
to make a
call.

Also called
The Tardis

T
A
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S

Jeremy Spencer first visited the exhibition in the mid 1970s and over the years he made a number of recordings to capture the experience for his future self. Here he explains those Sounds of the Seventies.

"On approaching you could hear the sound of the *Doctor Who* theme music, the single version from 1973, which you could buy in the exhibition itself. The music played loud from a speaker on the wall, and as you turned the corner, you were greeted by an oversized TARDIS, in which there was a ticket booth enclosed within.

"In the early years of my visits to the exhibition I used to take a cassette tape recorder, which had a Boots Micro-Ferric tape in it to record the various sounds. I also read out the descriptions which accompanied the exhibits. The microphone had a switch on it to stop and start the tape. I carefully concealed it in a plastic bag as I was not sure if you were allowed to go in with one!

"I would pay my entrance fee and get my ticket, telling my parents I would take around half an hour, but when you were inside it, you lost all sense of time and half an hour doubled up or became even longer.

"Once inside, and when no one was looking, I would get the tape recorder out of the bag. I had to wait to speak until the other exhibition visitors had passed by. Sometimes it picked up voices and on occasions it captured frightened children crying because of the dark and the noise.



Previous page and above: Jeremy outside the exhibition in 1978. Photograph © Jeremy Spencer

"One year at the bottom of the stairs you came face to face with a Dalek who shouted "*Halt, approach with caution, come forward, obey the Daleks, we have captured the TARDIS, you may enter but proceed with caution, move, move, move...move*". Then along the side wall was Eldrad's hand encased in a glass box about head height, the *Hand of Fear* with some added cobwebs. The hand, along with some other exhibits had been painted with a paint that glowed purple when a certain light was shone upon it.



"The next exhibit was the Krynoid from *The Seeds of Doom*, which being in its final form and large, took up most of the room of the display unit. Some sort of mechanism inside it made the model pulsate as if it were breathing in and out. The description read "The Krynoid, a galactic vegetation which feeds on organic life. In its final stage, it is larger than St. Pauls Cathedral".

"On the opposite side was the *Pyramids of Mars* display featuring, Sutekh, two mummies and Scarman's Marconiscope. In the background on the speaker system you could hear the voice of Morbius saying "*I am still here, I can see nothing, feel nothing, you have locked me into hell for eternity*".

"Further along on the left was the Sand-Miner from *The Robots of Death*, which looked like it was drilling it's way through rock or a mountain. The front drills of the Sand-Miner were turning and a red light shone from beneath.

"As you went deeper into the exhibition you could hear various strange noises over the speaker system. Daleks mixed with the *Doctor Who* theme and sounds from the BBC Special Effects LP. Before you got into the Console Room there was a Dalek on your left saying "*Humanoids will stand still for identification, humanoids will stand still, computer scan negative, negative. It is forbidden to smoke, it is forbidden to smoke, smokers will be exterminated, exterminated, you may proceed, you may proceed, you may proceed.*"

"On entering the Console Room there was the TARDIS console with a rotor column that went up and down very smoothly. The panels were full of controls, switches, different coloured lights and gauges. All cordoned off to the public with a barrier and a sign saying "Please Do Not Touch".



Photographs © Jeremy Spencer

"In the Console Room there were viewing portals, from which you could view various displays of monsters from *Doctor Who's* history. Underneath these portals were control panels which the public could touch. The levers and switches could be moved and turned to create noises and switch on and off lights on the panels.

"There was a great Dalek display towards the end of the Console Room consisting of 2 or 3 Daleks. One of these would move around on an electric trolley attached to a track, either around some caves or going through some open swing doors. It would stop at a point and say *"Come forward, obey the Daleks, we have captured the TARDIS, computer scan positive, computer scan positive, you are the Doctor, you are the Doctor, you are the Doctor. We have captured you. At last you are in our power, you are in our power. You will be exterminated. You will be exterminated. Fire, fire, fire! Exterminate, exterminate, exterminate, exterminate, exterminate, exterminate. Weapon malfunction, weapon malfunction. He has escaped, the Doctor has escaped. He has escaped, he has escaped, the Doctor has escaped"*.

"One year there was a slight variance to this Dalek voice tape loop. *"You are the Doctor, you will be exterminated. Computer scan negative, it is not the Doctor, it is not the Doctor. Return to hiding, prepare for ambush, prepare for ambush. Another faded Dalek voice in the background said "I am under attack, I'm disintegrating"*. All of the Dalek voices were provided by the actor Michael Wisher.

"It always paid to go to the exhibition early in the year. If you left it until later on, some of the exhibits were starting to look the worse for wear i.e. Daleks not moving and some of the lights were out on some of the displays.



"Towards the end of the exhibition was the merchandise shop. Alison Cross (above in 1977) served behind the counter for many years. It was packed full of things like jelly babies, pens, pencils, writing pads, jigsaws, key rings, badges, balloons, toys, Tom Baker scarves, all the latest Target paperbacks, postcards, records and tapes. Blackpool Exhibition bags were available to put all your goodies in.

"Heading out of the exhibition, up a flight of stairs, on the walls were panels that housed a display of BBC LPs and cassettes. There were also masks of *Doctor Who* monsters, including a face mask of Magnus Greel from the *Talons of Weng Chiang*, and half a mask of a Silurian and Sea Devil. In later years the panels contained various gun props.

"The exit was on the left and you could hear the sound of the traffic and people walking by. The daylight hurt your eyes as you left the exhibition and walked out on to Bonny Street.

"My mother and father would be waiting for me looking cross and fed up, with the usual *"Do you know how long you have been in there?"* I would just smile. Entering the TARDIS you lost all sense of time."

1980

ENTRANCE

CHAPEL STREET

STAIRS
DOWN

DISPLAY CASE

TB

1

3

4

5

2

A

9

6

7

8

12

13

10

11

DB

SHOP

LP

BBC RECORDS & TAPES

STAIRS UP
TO EXIT

TV

Café

CASE

CASE

CASE

CASE

CASE

EXIT TO
BONNY STREET

K9 TRACK

DALEK TRACK

LIGHTING

TB: TOM BAKER

Large photo of the Fourth Doctor

1: THE HORNS OF NIMONSkonnar Battle Cruiser (later replaced by a Foamasi from *The Leisure Hive* in October 1980)**A:** Artwork of the first three Doctors and publicity photos**2: THE CREATURE FROM THE PIT**

Erato monster, Chlorian guards, Wolfweeds and Lady Adrasta costume

3: NIGHTMARE OF EDEN

Three Mandrels in a jungle set

4: CITY OF DEATH

Jagaroth Ship model

5: CITY OF DEATH

Scaroth the Jagaroth and his spaceship

6: NIGHTMARE OF EDEN

Two more Mandrels and K9 on track

7: NIGHTMARE OF EDEN

Empress cruise liner ship model (Skonnar Battle Cruiser added to this display in October 1980)

8: GOLD DALEK**9: THE HORNS OF NIMON**

Skonnos set with Soldeed, Sorak and Skonnar Guard costumes, two Nimons, the Nimon ship and two Hymetysite crystals plus K9 on track

10: VARIOUS

Collection of monsters including a VOC Robot, a Cyberman, a Sea Devil, a Zygon and a Movellan

11: DALEK SETSkaro set as seen in *Destiny of the Daleks* including Davros and his suspended animation chamber, two Daleks, two Movellans and Romana**DB: DALEK BRAIN****12: THE STONES OF BLOOD**

Callieach

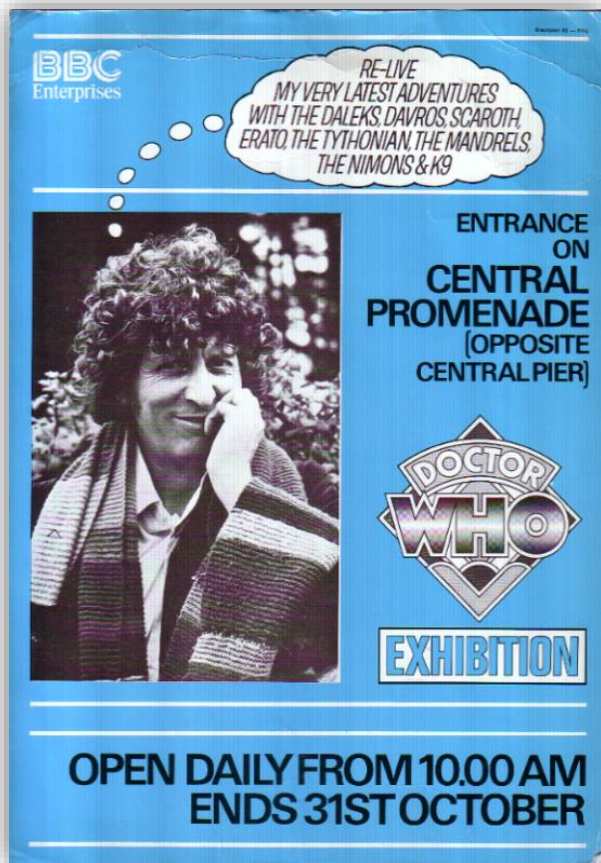
13: DISPLAY CASE

A selection of weapons

TV: TELEVISION SET

Tom Baker greeting

LP: DISPLAY CASE - BBC RECORDSDisplay of LPs including *Genesis of the Daleks*, *BBC Space Themes*, *Out of This World* and *Doctor Who Sound Effects*



The arrival of the 1980s brought another injection of fresh exhibits to Blackpool. These included items from Season 17 stories *City of Death*, *The Creature From The Pit*, *Nightmare of Eden* and *The Horns of Nimon*.

Many fans were excited to see the revamped Dalek set which had been given a complete overhaul. The previous 'cave' theme was now a realistic *Destiny of the Daleks* display which included Davros and his suspended animation chamber, two Movellans and Romana's costume.

There was also the usual collection of older monsters which this year included a Cyberman, Sea Devil and Zygon.



Left: Official exhibition poster for 1980. Above: The exterior in 1980. The cover of *Doctor Who Weekly* Issue 26 and part of the exhibition report.

The Thursday 9th April 1980 issue of *Doctor Who Weekly* not only had a "Great New Look" it also contained an "Exhibition Special". This was the first of many reports over the years that offered readers "an inside look" at the Blackpool and Longleat venues. There was also a competition to win a complimentary ticket to one of the attractions.





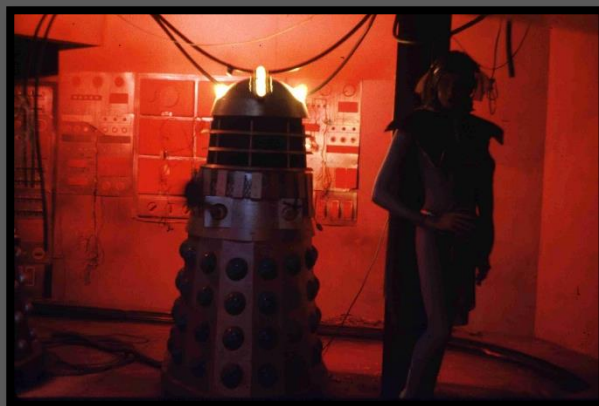
Another impressive display from the 1980 season was the dark and forbidding jungle of Edén set inhabited by three Mandrels. This lush environment was the perfect backdrop for the bulky creatures whose eyes shone with an orange glow (above). Fans were also transfixed by the sight of Scaroth piloting his Jagaroth ship from *City of Death*. The model ship designed by Ian Scoones and built by Charlie Lumm was on display slightly further along the corridor (right middle).



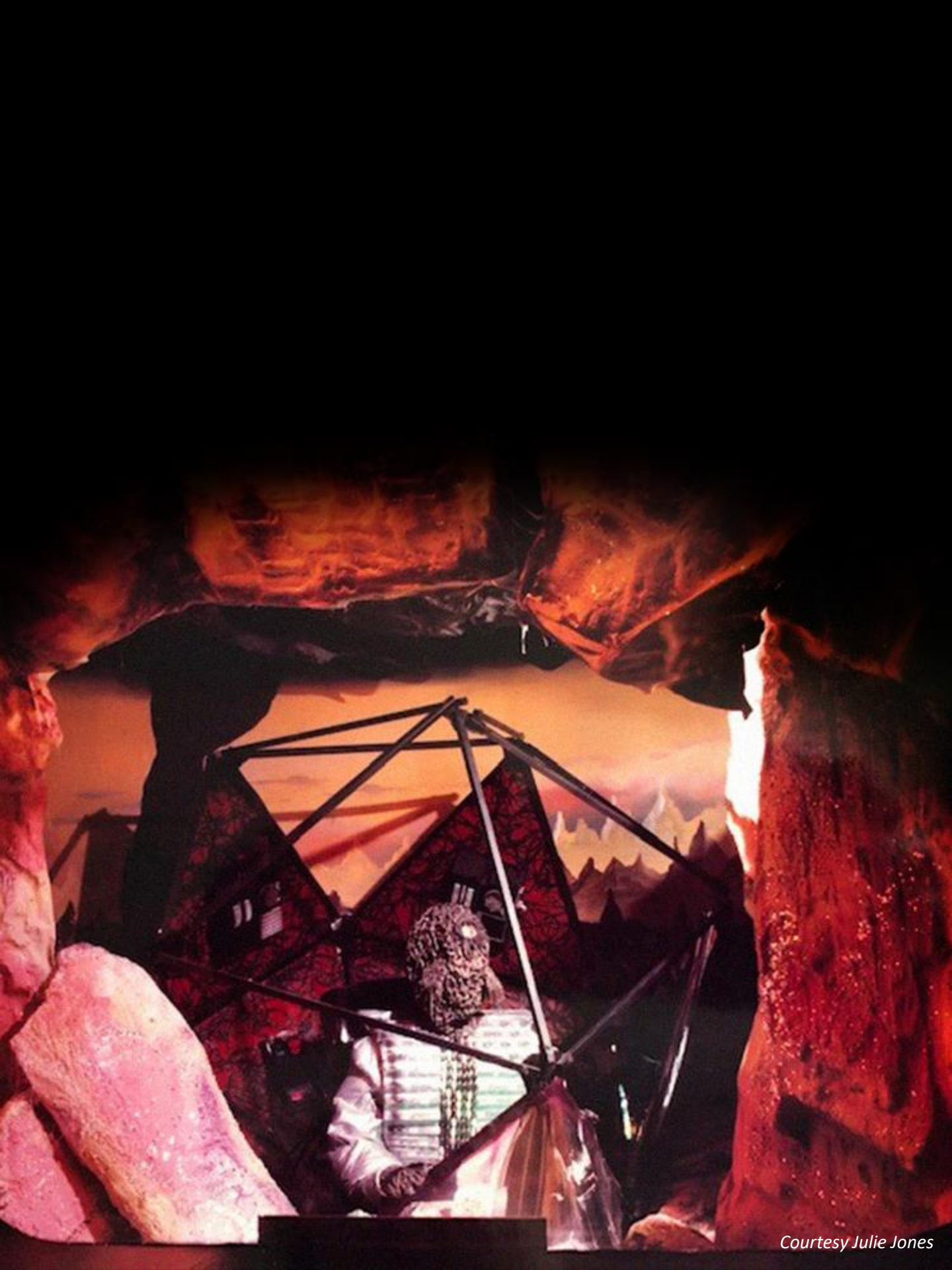
Visitors were still being greeted by the gold 'Sentinel Dalek' (right) before entering into the Console Room where the Sknonnos planet set (with Soldeed and Sorak guard costumes) from *The Horns of Nimon* was the first display to be seen.



Photographs © Richard Leaver



Main picture: The Console Room in 1980 featuring *The Horns of Nimón* set. Photograph courtesy Julie Jones
 Above left: Close up of the Nimons and guard costume. Above right: A Dalek and Romana's costume on the brand new *Destiny of the Daleks* set. Photographs © Richard Leaver



Courtesy Julie Jones

DOCTOR
WHO
EXHIBITION

DEFY
THE

DALEKS

VISIT
THE

TARDIS



The start of a new decade also saw some changes to the outside of the exhibition. The most obvious addition being the extension to the back of the Police Box. This much needed refurbishment provided more room for box office staff inside the previously cramped ticket kiosk. An illustration on the side showed a Dalek (based on the Andrew Skilleter cover for *Terry Nation's Dalek Special*) blasting a Mandrel with BBC Enterprises above. The eye catching design was accompanied by a large diamond *Doctor Who* logo on the rear of the extension. This could be seen from quite a distance by tourists.

In May 1980, fourteen year old Paul Jackson spent a weekend in Blackpool with his father. "I remember the date as I met the band Showaddywaddy on the beach on the 27th May and got them to sign a map of Blackpool. It was the day after my 14th birthday and we also saw two shows whilst we were there. *Mr and Mrs* with Derek Batey and Cannon and Ball at the North Pier. Looking through the photographs of the *Doctor Who* exhibition brings back lovely memories of days gone by."





Paul Jackson admires the new exhibits in May 1980. Clockwise from top left: Scaroth from *City of Death*. A selection of weapons in the display case by the exhibition shop. A Nimom from *The Horns of Nimom* in its labyrinthine Power Complex with the animated K9 passing through in the background. Two Daleks and a Movellan from *Destiny of the Daleks*. Close up of K9 on his track. The Jagoroth's spaceship from *City of Death*. Previous page: Davros seen with his suspended animation chamber. Photographs © Paul R Jackson



Paul Jackson by the exhibition shop in 1980. Alison Cross can be seen behind the counter amongst the treasure trove of goodies that were available to fans. *Photograph © Paul R Jackson*

Robert 'Bob' Richardson worked in the Exhibitions Unit within BBC Enterprises from 1979 until 1982. He shared an office with Lorne Martin and Julie Jones where plans were made to bring to life what had been seen on screen.

Having originally trained as an art teacher, Bob decided that a lifetime in the classroom was not for him, so in early 1977 he secured a 6 month position as a general services clerk in the House Manager's office. This involved the day-to-day running of Television Centre, with responsibilities including maintenance, security, decorating, car parking and all the non-programme making facilities required at the BBC's television headquarters.

"The job was varied and on a typical day I might have to find a grazing spot for a flock of sheep which had been booked to appear on *Blue Peter*, find a parking spacing for the Dutch Prime Minister and arrange to have several hundred coloured panels moved to the QPR football ground for a new *Match of the Day* title sequence. Although my department didn't make programmes, there was no getting away from the fact that most of our 'tenants' did. After six months in the post I was made a permanent member of staff.

"After a year in house management, I transferred to Presentation department, with responsibility for co-ordinating the national and regional continuity operations using a closed-circuit teletext system known as Presfax. After a couple of years in Pres I spotted an advertisement for a six-month training attachment with BBC Exhibitions. The BBC 'attachment' system allowed staff to try other jobs for periods of 3 or 6 months, with the prospect of a permanent transfer at the end of the period.

BBC

**EXHIBITIONS
DEPARTMENT**

"By coincidence, my prospective new boss, the exhibitions manager Lorne Martin, had also worked in Presentation department and we had several mutual friends.

"The night before my interview for the Exhibitions job was spent in the bar at TV Centre with *Doctor Who* producer John Nathan-Turner and Exhibitions Assistant Julie Jones. I mentioned how nervous I was about the interview and John gave me sound advice - "When you are in that interview chair tomorrow opposite Terry Sampson (Head of Public Relations, BBC Enterprises) just think of him sitting on the toilet with his pants around his ankles and the nerves will disappear. I guarantee it." John was right and I got the job.

"On Monday 15th October 1980, I started work in the BBC Exhibitions Unit at Bilton House in West Ealing. The headquarters of BBC Enterprises (our parent company) was at Villiers House in Ealing Broadway, but the building was too small to accommodate everyone, so Exhibitions were based about a mile away in a privately-owned office block.

"I was a closet *Doctor Who* fan, but I quickly learned that this was not something to boast about, since our management regarded the Exhibitions unit as an important profit-centre and not a playground. An interest in *Doctor Who* was certainly desirable, but a *passion* for the series might have marked me as a bit odd, so I feigned a general interest. My first visit to the Exhibitions store in North Acton was bit like a 10-year-old being let loose in Hamleys. I had to contain my excitement, but there were so many familiar props, costumes and *aliens* that I was dumbstruck. The 'magic' quickly disappeared when I discovered that these things frequently had to be *moved* and with a very tight budget I was often the one to do that. At the core of my new role was flexibility and a willingness to get my hands dirty.

"On one of my visits to the exhibitions store I was accompanied by a colleague. A huddle of Daleks sat parked in a corner and I was egged-on to climb inside and have a trundle around. They are harder to manoeuvre than I imagined and I crashed into Sutekh's sarcophagus—just as a uniformed BBC security guard burst in and said "What the bloody hell is going on here!?" From inside the Dalek I shouted—"It's all right. I'm in charge here. Nothing to worry about". He must have thought I was mad.

"I got used to loading and unloading vans and quickly learned to always book a 'working' driver. Some van hire companies provided a driver only - and they would refuse to assist in the loading and unloading of a vehicle. I had only a single experience of this happening, with forty display mannequins dressed in historical costumes from *The Six Wives of Henry VIII* and *Elizabeth R* to be unloaded by yours truly while the driver stood by and smoked several cigarettes. I was wearing a suit and tie that day, and it was hot weather. I never made that mistake again.



Above: Bob Richardson working in the BBC Exhibitions Unit at Bilton House. Behind him is the bookcase where the *Doctor Who* scripts were kept. Below: Bob setting up the *Henry VIII* exhibition at the Keep in Dover Castle.

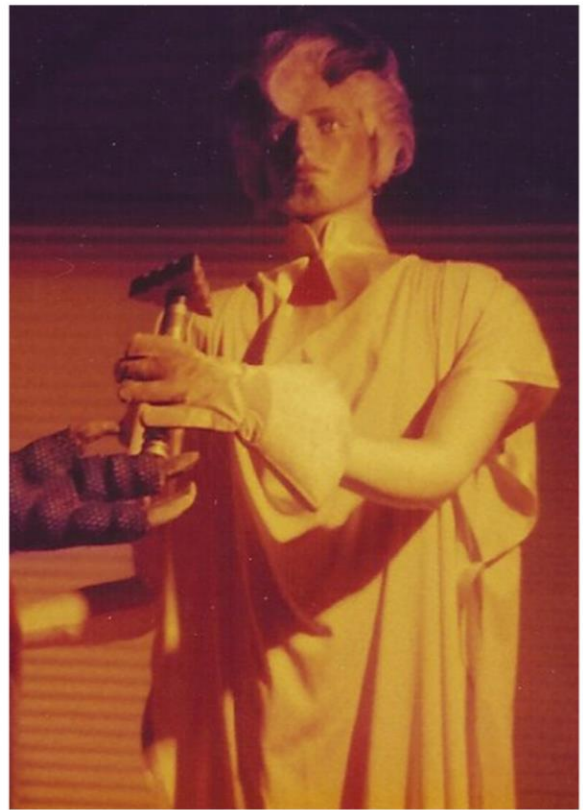
Photographs courtesy of Julie Jones.



"The Blackpool *Doctor Who* Exhibition had been on the Golden Mile for several years when I joined, but I was very familiar with the contents. In 1973 the Science Museum exhibition, which included an impressive Tardis control room and many monsters from the series, transferred to Middlesbrough Town Hall. I lived just a short bus journey away in the city of Durham, and visited with a school friend on the first day of opening.

"During the six-month run of that exhibition I went round at least a dozen times, photographing the displays and surreptitiously recording the audio soundtrack used inside the Tardis. I also got to know the ticket office staff, who would greet me with a friendly "Oh no, not *you* again!" The photos I took were all colour slides and sadly they didn't come out very well because of the low lighting. In fact they were pretty awful, but I still have them somewhere. The audio soundtrack is on an old reel-to-reel tape in my loft, but hasn't been played in 40 years or more.

"Blackpool was our pride and joy, but very much Julie's 'baby'. She worked miracles with small budgets and was a stickler for accuracy and high standards—things that were sometimes a real challenge to achieve. Subdued lighting was our friend, but there were sometimes limits to what could be improved by turning the brightness down! Having said that, I can't recall receiving a single letter of criticism in my two-and-a-half years with BBC Exhibitions. Julie was also in charge of merchandising and was particularly keen to provide a good selection of pocket-money souvenirs in the form of pencils, badges and postcards, so every visitor could afford to take away an affordable keepsake. She arranged the design and production of many of these items.



Above: *The Leisure Hive* set in 1981. Photograph © Jeremy Spencer

"We were all involved in the refurbishment of exhibitions but I did only a single winter Blackpool refurbishment visit alone, although I was primarily in town on that occasion to remove a smaller exhibition in a nearby building. That one included a number of cabinet displays featuring wigs and make-up effects. I think we had an Argolin wig and beard on show from *The Leisure Hive* and there were a fair number of small *Doctor Who* props, but it was much more general BBC material and not exclusively *Who*. Captions on display promoted the nearby *Doctor Who* exhibition which was just a short walk away.

DOCTOR WHO Reference Photographs.

SIXTEENTH SEASON:

Serial 5A: THE RIBOS OPERATION

Shrivenzale Dragon ✓

Serial 5B: THE PIRATE PLANET

Pirate Captain (with bionic limbs) ✓

Polyphase Parrot (electronic bird)

Guards.

Set (Zanak bridge interior) ✓

Serial 5D: THE ANDROIDS OF TARA

Coronation scene ✓

Android (with face removed)

Costume shots

Serial 5E: THE POWER OF KROLL

Kroll octopus (model shots)

Serial 5F: THE ARMAGEDDON FACTOR

Key to Time

Princess Astra

Black guardian

The Marshall

The Shadow

SEVENTEENTH SEASON:

Serial 5J: DESTINY OF THE DALEKS

Dalek (with Davros bombs)

Movellan space-ship (model shots)

Serial 5G: CREATURE FROM THE PIT

Erato (the creature)

Costume shots

Palace interior

Jungle shots

Serial 5K: NIGHTMARE OF EDEN

Spaceship interior (passenger vessel)

The Mandrels

Dymond (wearing space-suit)

Tryst's lab (with 3D screen).

'Doctor Who Reference Photographs' list used by the BBC Exhibitions Department including items from Seasons Sixteen and Seventeen. *Courtesy of Julie Jones.*

"Blackpool was bleak in winter and the main exhibition was unheated. It was decidedly unwelcoming in the depths of December. It could get very cold in there, and it wasn't pleasant to be working in a space where you could see your breath condensing in front of you. I remember going out one evening on my own for a Chinese meal on the seafront and finding myself the only customer in a very large restaurant. A group of six waiters standing at the bar watched me eat every mouthful. The service was rather more attentive than I might have liked.

"On returning to my hotel (a family-run B&B) I found the front door locked and an angry landlady sternly told me that if she'd known I was the kind of person to keep late hours (it was about 11.30pm) she would never had accepted my booking!

"BBC Exhibitions were sent advance copies of scripts by the *Doctor Who* production team and these were kept in a bookcase in our office. When they arrived we would mark them up with a highlighter, indicating props, models, costumes and 'monsters' which might be popular in exhibitions.

"The highlight of my job was the studio visits. Julie and I were allowed on the studio floor, so long as we kept out of the way of production. My previous experience of watching *Doctor Who* recordings was from the observation gallery on the first floor. This vantage point was never ideal, as the view would often be the back of a set which effectively obscured what was happening.

"Although we didn't have the level of script security in operation today, I was always careful to keep the contents to myself. I had a number of friends who were fans, and they were involved in various fanzines, so it wouldn't have taken Sherlock Holmes to trace the source of any leaks. My lips were sealed.



Above: Colin Young with an original *Earthshock* Cyberman helmet in the "very small changing room just past the exhibition shop". It had a makeshift door made out of a panel. Photograph © Colin Young

"Being on the studio floor for recordings was something of a revelation. On one occasion the motor which drove the Tardis console failed and couldn't be repaired, so a Visual Effects assistant had to lie on the floor and push the column up and down. The Doctor (Peter Davison, I think) had to step over him and cameras had to frame the shots to avoid seeing a pair of legs sticking out. The technology of the Time Lords was rather more basic than I had imagined.

"On another occasion we were in the costume area where a young actor was having a meltdown because he was trying on a Cyberman headpiece for the very first time. The actors were bolted into the fibreglass heads and couldn't remove them without assistance. This young chap was a non-speaking background artist working on *Earthshock*, booked because of his height - but very claustrophobic. He couldn't wear the headpiece and was sent home. Poor lad.

"We didn't have the authority to demand material for exhibition, but the creative departments (costume, make-up, Visual Effects, Design and scenic services were always very helpful and we got to know individual designers who we would sometimes use (by special arrangement) in the creation of exhibition settings. In practice, most BBC-originated material was available to us, but we were not always popular with departmental managers.

"For instance, our mannequins were only able to stand upright because a long steel pole, welded to a sturdy metal plate, was inserted through a hole in the foot and concealed within one of the legs. This provided a sturdy base which prevented the mannequin from toppling, but is also meant that we had to drill a one-inch hole in every shoe, foot or flipper, to accommodate the pole and plate. If a costume was required for re-use (a returning villain in *Doctor Who* for example) then the costume would have a big hole in the shoes when they went back.

"The mannequins we used came from a professional display company called Gems Wax Models. They were expensive - but all the male mannequins were based upon the actor David McCallum and the female figures were sculpted to look like an well-known actress, although I can't remember which one. Their hands were poseable, but the fingers were made from wood, so they always had to wear gloves of some kind to conceal the joints.

"Once the Blackpool exhibition refurbishment was complete, we had little reason to visit the site, and it was largely managed throughout the season on a local basis. All BBC Exhibitions were joint-productions, with a commercial partner who invested financially in the project and took a share of the profits.



Above: Julie Jones and Bob Richardson working away in the Exhibitions Unit office. According to Bob it captures "a typical weekday morning - the In-tray is full of paperwork and correspondence. Fans would often write and ask for photos of our exhibits." *Photograph courtesy of Julie Jones*

"Our partners would be responsible for the day-to-day running of the site, and often the set-up. Exhibitions were expensive to set up, and with tight budgets it was never feasible to fund an exhibition 100% from BBC resources.

"Occasionally, during the season, we might have a promotional event to remind people that the exhibition was still there. I was a guest on the Radio One Roadshow one weekday in the summer of 1981. Producer Johnny Beerling arranged for me to be interviewed by DJ Simon Bates. We had a few exhibition volunteers in monster costumes on the Radio One platform on the Golden Mile. It was a bit nerve-racking but the sun shone and these promos usually resulted in improved attendances for a few days at least.

"Although we tried very hard indeed to reproduce display material as it had been seen on screen, it was not always feasible to do so. Computer panels, especially those featuring flashing lights, were hired from specialist prop companies for the studio recording dates. We did not have the budget to hire these panels for the duration of an exhibition, so we would have to 'bodge' to a limited extent. Pinewood Film Studios had a large vacuum-forming unit which produced large scenic panels of all kinds, replicating piles of sandbags, cave walls, brickwork, hi-tech cladding and textured plastic sheets.

"We had their catalogue in the office and would sometimes source alternative background material from them. 'Pinewood' panels could be stapled to a wooden frame and painted to look pretty solid. And they were cheap enough to be disposable at the end of the season. The Cybermen were always a bit tricky to display because every time they appeared the costume changed.

"In our store we had tea-chests full of Cyber-bits, practice golf balls, rods, tubes, chest units and silver wellies too. When Cybermen were sent to us from costume department (and Visual Effects) we would get several large, transparent plastic carrier bags full of bits and usually had to assemble them in the exhibition area in Blackpool, by which time it might be too late to ensure that the correct elbow joint had been shipped from London. Fans would have quickly picked up on the fact that a *Revenge of the Cybermen* figure had an *Invasion* chest unit, so we had to be on our toes. Research, research, research was the motto and fortunately our office was right next door to BBC Enterprises Sales Publicity, which maintained a very large library of *Doctor Who* stills we could call upon to check the accuracy of our displays.



Above and below: Cyber Leader costume.
Photographs courtesy of Stuart Glazebrook.



"That was a little more difficult for older props and monsters, since the reference material would be junked after programme sales rights had expired.

"I worked alongside Julie, with Lorne Martin, our manager on my left, the three of us sitting around a very large communal desk. It was an interesting office in many ways. Julie was particularly fond of plants and had green fingers, so there were pots and tubs everywhere, blooming and cascading over the bookcases.

"Our windowsill was a *Doctor Who* exhibition in miniature. Some props became semi-permanent office fixtures—I was greeted each morning by the head of D84 (one of the *Robots of Death*), which sat alongside the very creepy Fendahl skull from *Image of the Fendahl*. Propped against our guest sofa was an original painting of the Fallen Madonna with the Big Boobies from 'Allo, 'Allo and Davros's spare hand lived in Lorne's desk drawer (two hands were made for Michael Wisher, but only one was required in the studio). The Fendahl skull was particularly spooky, as it was covered with Scotchlite reflective material, so on a winter's evening when I switched off the office lights it would appear to glow in the dark. "It's only a prop", I would tell myself—unconvincingly.

"On the other side of the corridor at Bilton House was Terry Sampson, known as P.R.M.E. in BBC acronym-speak (Public Relations Manager, Enterprises). He was our overall boss and although he rarely interfered in the day-to-day running of the exhibitions he did enjoy the big *Doctor Who* events and wasn't averse to dressing up in character costume occasionally. Terry got on well with Tom Baker, so often turned up when the fourth Doctor was making a promotional appearance for us.

"We tried to make the exhibitions reflect what had been seen on screen, but there was always the danger of 'spoilers', so the production office might advise that a particular exhibit be held in reserve until after transmission.

"In truth, it was a bit pointless to show something that hadn't yet been seen on screen, but there would occasionally be a 'refresh' part of the way through the season to add a new monster which had appeared since we re-opened. I was always keen to see some of the older props and monsters in our

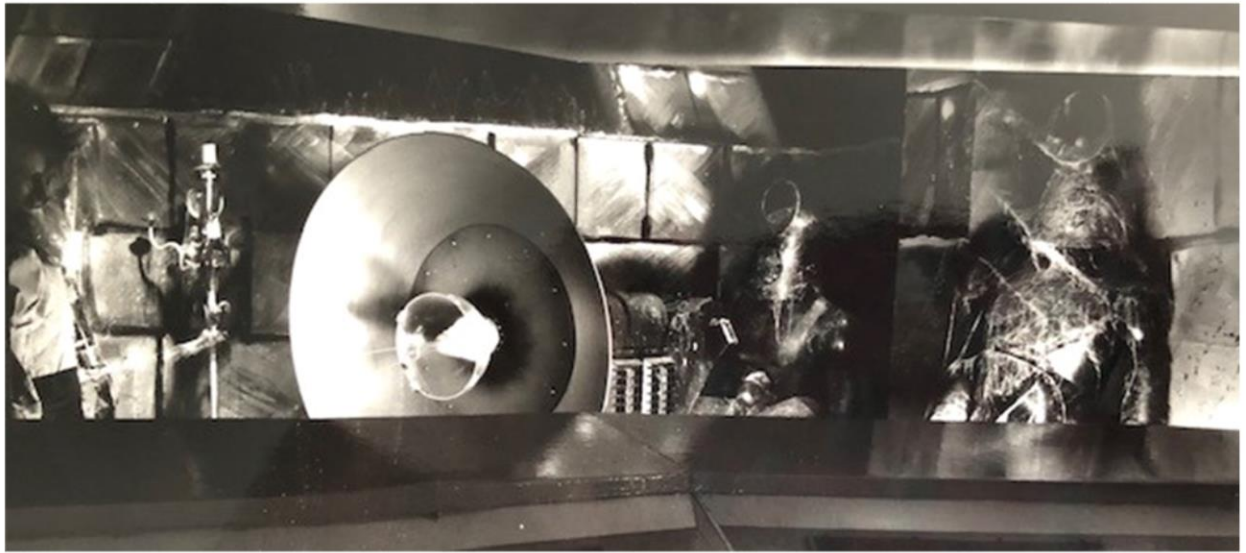


Above: Bob, aged 25, with the skull from *Image of the Fendahl*. Photograph courtesy of Julie Jones

exhibitions, but it soon became obvious that very few had survived the ravages of the years. Built for a single studio appearance, they rarely stood the test of time. Our Ice Warriors were in very poor shape—the latex arms and legs had hardened and perished, so they couldn't be posed without cracking.

"The fibreglass bodies and heads were more substantial, but they were held together with nuts and bolts which had rusted over the years.

"They just didn't look good, and no amount of subtle lighting could conceal their deficiencies. We had a couple of Yeti which were kept in a store at Alexandra Palace, the pre-war home of BBC TV.



Above: *Warriors Gate* set including the interactive MZ weapon which visitors could activate through the touch of a button. Photograph courtesy of Julie Jones

"They weren't meant to last 20 years and the urea-formaldehyde foam had broken down, exacerbated by a leaking roof which had caused it to decay. The smell was foul - akin to a tom-cat's urine. We dismantled the worst Yeti and shipped his hands and feet off to Blackpool for display in a cabinet. They were lost in transit and their whereabouts remain unknown.

"The biggest challenge with exhibitions was staying within budget – and generating the income we had promised to the Television Service (through BBC Enterprises profits). Targets were set each year for all Enterprises profit centres—and they *had* to be met.

"A wet summer in Blackpool could have a devastating effect upon our income. We were always 'on duty' and Bank Holidays would normally mean telephoning the various ticket offices to check on visitor numbers and merchandise sales. Lorne and Terry would want to see those figures first thing in the morning.

"Health and Safety was also an issue, so a loose carpet, a smell of burning, or sharp edges on a display would all have consequences which had to be dealt with at a distance (we were 250 miles away in London) and sudden closure to deal with problems meant disappointment for visitors and a drop in income. We had to be able to arrange solutions quickly and effectively at any time.

"I found it stressful sometimes, but the reward was the happy memories that our visitors still write about today on social media. It was worth all the hard work in the end.

"Did I take away any souvenirs? I must admit that I 'rescued' a few scripts from the office after they were finished with. Once we had marked them up and labelled the potential exhibits in the studio the scripts were disposed of, usually in the bin. Periodically we'd have a clear-out and some of them ended up in my cupboards at home, where some still reside. They are nice souvenirs of a fascinating period in my working life."

The *Doctor Who* Appreciation Society was founded in May 1976, emerging from the Westfield College in London.

Early activities included the establishment of a newsletter to promote fan communication through pen-pals and swaps, titled *The Celestial Toyroom*. They later produced the *TARDIS* fanzine and established a reference department to collate and circulate accurate information about the production and storyline of each *Doctor Who* episode, headed by Jeremy Bentham.

1977 saw members of the society help with the BBC documentary *Whose Doctor Who?*, and the society stage the first *Doctor Who* convention, held at Broomwood Church Hall in Battersea, London on 6 August 1977.

For a number of years the group organised annual trips to Blackpool originally staying in the Windsor Hotel which was owned by Richard Leaver's aunt and uncle. In following years members stayed at the Lyric Hotel whose small and welcoming bar area proved very popular with visiting guests.



Above: Members of the *Doctor Who* Appreciation Society visit the Blackpool exhibition in 1978. Jeremy Bentham is on the left wearing a light jacket and badge. Richard Leaver is on the far right.
Photograph © Richard Leaver



Kevin Jon Davies recounts what it was like to be a member of the *Doctor Who* Appreciation Society. In particular, an organised coach trip to Blackpool in 1980.

"When I joined the fledgling DWAS in 1976, the only exec member I could find in the London phone book was J. Jeremy Bentham. He sounded terribly grown up in that first call, but at my tender age of 15, a 5-year gap made all the difference. We got to know each other via many Local Group meetings, where Jeremy gave fascinating talks with BBC slides. We set up displays together at the first three fantastic (and best) *Panopticons*, where we'd had access to lots of classic era props and costumes. We'd discovered the toxic fumes inside old fibreglass Cyber-helmets, the musty stink of Aggedor's mangy fur and the rotten powdery state of Axon tentacles, but this only increased our fascination for the artistry involved.

"Jeremy organised a weekend coach trip to Blackpool, via his CMS (Cyber-Mark Services) fanzine label, setting out from close to his home in Hendon, North London, early on the Saturday morning of 10 May 1980. At that time I was working on the animated graphics for the TV series of *Hitchhiker's Guide*, and had visited several *Doctor Who* studios, so I was getting a bit jaded about the state of BBC costumes and props. Long gone was my wide-eyed innocence when first staring through the glass at the Longleat displays, on a family holiday in the summer of 1975. Nonetheless, I was well up for a trip to the *Doctor Who* exhibition in Blackpool. Besides, there were a lot of good friends going too...



Previous page: Marc Sinclair as the infamous smoking Cyberman. Right (top to bottom): A teenage Kevin in mirrored shades. The group gather at Hendon. Marc with the video camera loaned by Anthony Blenkinsip. It was the same one Kevin borrowed to shoot behind the scenes material seen in his documentary *The Making of the Hitchhiker's Guide to the Galaxy*. In the background Jeremy Bentham can be seen briefing the coach driver about the route. Vaughan Hancock with camera at Hendon. Photographs © David Beasley

“My art college pals Jon Saville (now a professional prop-maker) and Bianca (now his wife) were there, along with my best pals from school; my girlfriend Elaine (now my wife) and my best mate David Beasley, whose black and white photos of the trip are now a precious aide-memoire of our distant youth.

“Our friend Sue Moore was with us, long before her days sculpting Zelda for *Terrahawks*, or making Haemovores, Fifi and The Destroyer for Sylvester McCoy’s era. Steve Cambden, carrot-topped assistant to Nigel Brackley (“Operating the back end of K9?” I used to tease him) was on board too, plus David J. Howe, budding pretender to Jeremy’s throne as Official DWAS Historian, with his then first wife-to-be, Rosemary.

“Flamboyant Marc Sinclair of the DWAS Drama Department (where it was often said the real drama was mostly behind the scenes of our 8mm films) had borrowed a portable VHS video camera system, with which to record our adventures. Whatever became of that long lost tape, I wonder? More fans rendezvoused with us up in Blackpool, travelling from all over the UK, even an odd one from Stoke!

Right (top to bottom): Bianca and Jon Saville. Jon Saville would later train at Alister Bowtell’s workshop where many a *Doctor Who* effect was created. He played a Sontaran in *Shakedown* (1994) and helped to make the costumes. In 2020 he’s been making puppets for the new *Spitting Image*. He married Bianca in the mid-1980s. Owen Tudor (with beard) and Vaughan Hancock. Owen wrote the script for DWAS Drama Department’s infamous 8mm epic *Ocean In The Sky*. He has been working for the TUC/ITUC for decades. Vaughan’s whereabouts are unknown. “We’ll always have Blackpool” – Elaine and Kevin Jon Davies. They are still together after all these years.

Photographs © David Beasley



“Our long, tiring coach journey ended outside the Lyric Hotel, one of those old, proud guest-houses along the front, about a mile down from the Tower and the Exhibition. Suitcases unloaded, tea downed, we set off eagerly for our prime target. The photos fail us here, as either photography was not allowed, or the light levels were too low, but Dave Beasley’s pictures do not include what *wonders* we saw inside. Other images elsewhere in this book (no doubt sneaked whilst the guards’ backs were turned) can fill us in. But my memory is primarily full of noisy soundtracks; of Daleks squawking and K9 yammering, of Delia Derbyshire’s radiophonic rhythms and the familiar groaning/rasping of Brian Hodgson’s mum’s door-key.

“Of the monsters on display, I can honestly say only this... they looked *tired*. Ragged and scrawny, they were clearly past their days of invading, marauding or otherwise terrifying any of the snot-nosed kids pressing their faces against the glass.

“Post-‘*Destiny*’ Movellans were out in force, plus a tatty Davros, with his cryo-freezing unit (or “little ice-cream van” as Sue Moore dubbed it). Daleks spasmodically jerked their sticks, impotently. A motorised K9 had little choice but to follow his slotted track, like a demented cage-bound stray. Even more distressingly, a Sea-Devil’s head had been cleft in twain and arranged decorously with bits of fish netting.

“Other alien heads were at crooked angles, the display mannequins inside clearly exhausted, fit to drop. The sightless eye sockets of Sontarans and Zygons somehow *betrayed* for want of a wicked character actor. A dinosaur’s crumbly foam stuffing showed through the cracks in its hide, like sores. But, my gosh, weren’t they once magnificent on Saturday tea-times, over our fish fingers and custard?



Above: Fans outside the Lyric Hotel on the Promenade. Photograph © David Beasley

“Didn’t they hiss, roar, threaten and shoot-to-kill? Exciting, memorable cliff-hanging moments, captured there in the half-darkness, pickled in their faded glory. Yet somehow a sense of pure nostalgia was invoked, despite everything, even then, as long ago as four decades.

“After a good long gawp at these exhibits, and a perusal in the shop of the latest offers from Palitoy and Target, we exited to a video of Tom Baker inviting us to tell our friends. We didn’t need to; they were already there! (But the video did prove useful years later, as a coda to end my documentary *More Than 30 Years in the TARDIS*.)

“We congregated out in the fresh air, where a woolly-headed pranny dressed as Tom Baker mugged for the cameras alongside a chain-smoking Cyberman. This, I realise now, from examining the group shot, was actually my dear old friend Marc Sinclair himself, pressed-ganged into the scuffed silver costume, his pipes all a-dangling, ooh-er. Not for the last time, either. 18 months later he would do it again, uncredited, in studio for *Earthshock*.



Above: The exhibition's resident Tom Baker look-a-like Ian Britten-Hull with Marc Sinclair as a Cyberman. Ian tried to launch a crowd-funded film called *The Letter* about Tom Baker's casting process, starring himself in the role. It was unsuccessful. Below: A few fans gathered on the corner of Chapel Street and the Promenade including Vaughan Hancock, Pam Baddeley, Dave Auger and Owen Tudor (with beard and glasses) sat centre. Photographs © David Beasley





"After traditional fish 'n' chips on the sea front, and a 10p spin on the old Edwin Hall Dalek in a nearby arcade, we went back for drinks and videos on the hotel's only telly. Pirate episodes of *'Doctor Who'* were still a novelty (and hard to come by) in those days, but they held the audience gripped. Until around 11pm, when the formidable landlady unceremoniously switched it off, with the now legendary words: "You've had your *fillums*, time for bed!" Nobody was prepared to argue. Besides, she'd shut the bar.

"The following year we did it all again, this time via two minibuses and with many of the same faces in attendance. I was proudly sporting my own VHS video camera, so you can now see edited highlights on my YouTube channel.

"My favourite bit from *DWAS Blackpool 1981*, was when a Sea Devil, recreated by Toby Chamberlain (who nowadays builds BBC-licensed Daleks for This Planet Earth Ltd.) went into the freezing off-season waters. Suffering for his art inside that suit was Robert Allsopp (who later worked on both classic and new series, most recently making monster costumes for Jodie Whittaker's *Doctor Who*).

"So, thank you Jeremy, for organising those amazing, inspiring excursions. Thanks to all the friends who came along back then, and who remain friends, after all this time. Thanks especially to my Elaine, who is still putting up with all this nonsense. You know what those exhibitions meant to me? Passion, loyalty, love and friendship."

Kevin Jon Davies
29 July 2020



Previous page: Liz Hart in an Edwin Hall Dalek ride near to the exhibition. Above (from top to bottom): A few fans and passers-by milling about with a Voc robot V5 and a Cyberman. Liz Hart, David J Howe, Susan Moore and Chris Triggs. Note the sign for the only lunchtime fayre in the hotel; a ploughman's lunch. Disembarking at Hendon. Photographs © David Beasley





Above: The DWAS Class of 1980 including (from left to right) Susan Moore, Melinda Webster, Gary Stratmann, Dave Auger, David Saunders, Chris Slatterly, Marc Sinclair, Rosemary Fowler, Chris Dunk, Dave Owen, Ian Brittan-Hull, David J Howe, Owen Tudor, Liz Hart, Vaughan Hancock, Bianca Newman, Jonathan Saville, Kevin Jon Davies, Elaine Harris, Steve Cambden and Gary O'Hare. Apologies for those names missed out.

Right: (From left to right) David Owen, Vaughan Hancock, Liz Hart (slightly obscured) and Owen Tudor enjoy ice creams whilst waiting for the others to emerge out of the exhibition.

Photographs © David Beasley



1981

ENTRANCE

CHAPEL STREET

STAIRS
DOWN

DISPLAY CASE

TB

3

4

5

2

A

HF

9

6

7

TB: TOM BAKER

Large photo of the Fourth Doctor

1: FULL CIRCLE

Starliner spaceship model

A: Artwork of the first three Doctors
and publicity photos**HF:** The Hand of Fear**2: FULL CIRCLE**

Marshmen and Marsh Spiders

3: MEGLOS

Meglos Zolfa-Thuran cactus creature

4: MEGLOS

Bell plants from Tigella

5: MELKURFrom *The Keeper of Traken***6: VARIOUS**K9 on track and Gaztak ship from
*Meglos***7: STATE OF DECAY**Vampire tower/Hydrax spaceship
model**8: GOLD DALEK****9: VARIOUS***The Leisure Hive:* Tachyon Recreation
Generator room set including two
Foamasi and three ArgolinsVarious monsters including a
Cyberman, Sontaran, Zygon and an
Ice Warrior**10: WARRIORS' GATE**Two Gundan robots, Lazlo the
Tharil and MZ weapon**11: DALEK SET**Skaro set as seen in *Destiny of the
Daleks* including Davros and his
suspended animation chamber, two
Daleks on tracks, two Movellans**DB: DALEK BRAIN****12: LOGOPOLIS**

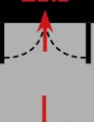
Monitor's costume

13: DISPLAY CASE

A selection of weapons

TV: TELEVISION SETRegeneration sequence from
Logopolis---
K9 TRACK---
DALEK TRACK.....
LIGHTING

Café

EXIT TO
BONNY STREET

CASE

BBC RECORDS & TAPES

STAIRS UP
TO EXIT

CASE

CASE

CASE

CASE

TV

DISPLAY CASE

SHOP

DB

BARRIER

12

13

10

11

9

2

4

5

7

6

9

HF

TB

1

STAIRS
DOWN

DISPLAY CASE

ENTRANCE

CHAPEL STREET

K9 TRACK---
DALEK TRACK.....
LIGHTING

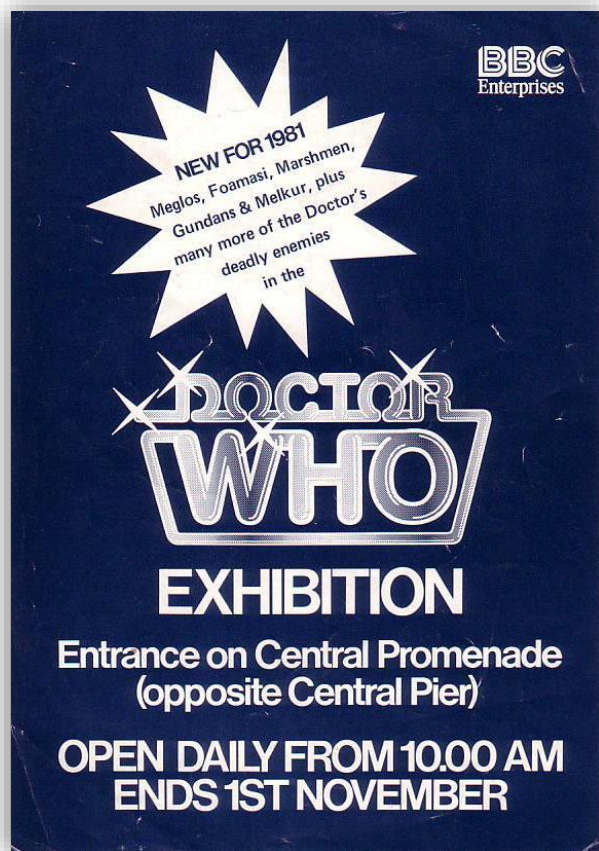
DOCTOR
WHO
EXHIBITION

DEFY
THE

DALEKS

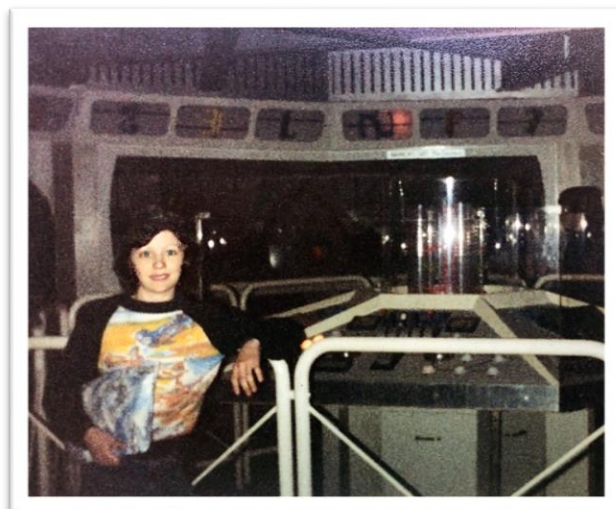
VISIT
THE

TARDIS



By the time the exhibition opened in 1981 TV viewers had seen Tom Baker's Doctor regenerate into Peter Davison in the final story of Season 18, *Logopolis*. After playing the role for seven years it seemed only fitting that the venue should pay tribute to him by including items from every one of his final Fourth Doctor stories.

For John Collier this was a pivotal time in *Doctor Who* and his obsession with the exhibition. "Even though I had been visiting Blackpool since the mid-1970s my family had never taken any photographs during that time. In 1981 I encouraged my mum to take pictures of me with my favourite displays. I was very aware that Tom was gone and seeing a huge picture of him at the bottom of the entrance staircase was too good an opportunity to miss."



Above left: The official exhibition poster for 1981 advertising new items including "Meglos, Foamasi, Marshmen, Gundans and Melkur". Above top: John Collier's dad with the family dog looks on whilst John and his younger brother Lee stand by the Police Box in 1981. Above bottom: John posing by the console, gripping his freshly wrapped *Doctor Who* goodies from the shop. Following page: John posing with his hero and still holding on to those goodies. The picture was taken at the bottom of the entrance stairs which suggests he had been to the end to go to the shop and then forced his mum to go back to the start in order to take the photograph. *Photographs © John Collier*





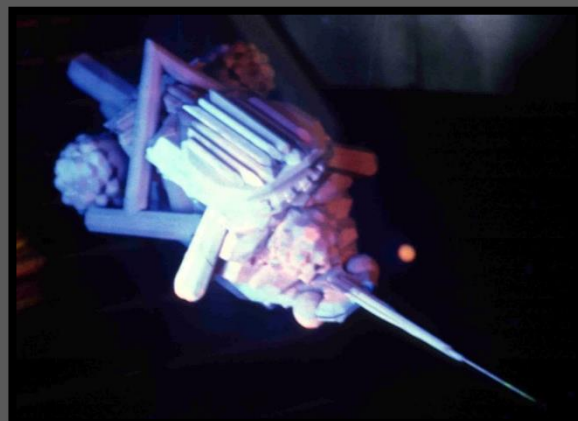
Clockwise from top: Exhibition exterior in 1981. Photograph © Roger M Dilley Steve Powner outside with a Foamasi in the same year. Photograph: Steve Powner There were more Foamasis inside as the first Console Room display was themed around *The Leisure Hive*. Roger M Dilley preparing to take part in a carnival parade dressed as a Voc robot from *Robots of Death*. Photographs © Roger M Dilley

By the time Nick Betts paid his next visit in August 1981, he knew that most of what was on display were actual costumes and props from the series and not models as he had previously thought.

"I remember plenty from 1981. The monster heads were still at the top of the stairs. At the bottom was the Starliner model from *Full Circle* (right top) and a large jungle set where the Meglos cactus was joined by a trio of moving Bell Plants. Nearby, in a little case, was the moving *Hand of Fear* (right bottom).

"Around the corner was a cave setting where three inanimate Marshmen were joined by Marshspiders. Several River Fruits were in the Outlers cave too (below).

Photographs © Richard Leaver





"Further down the corridor was The Melkur with glowing red eyes from *The Keeper of Traken* (previous page), the Vampire Tower/Hydrax spaceship from *State of Decay* (right) and at the very end of the corridor, a Dalek sentry.



Photograph © John Collier

"Opposite, was the moving, talkative K-9 in his own set with the Gaztack ship model from *Meglos* (above).

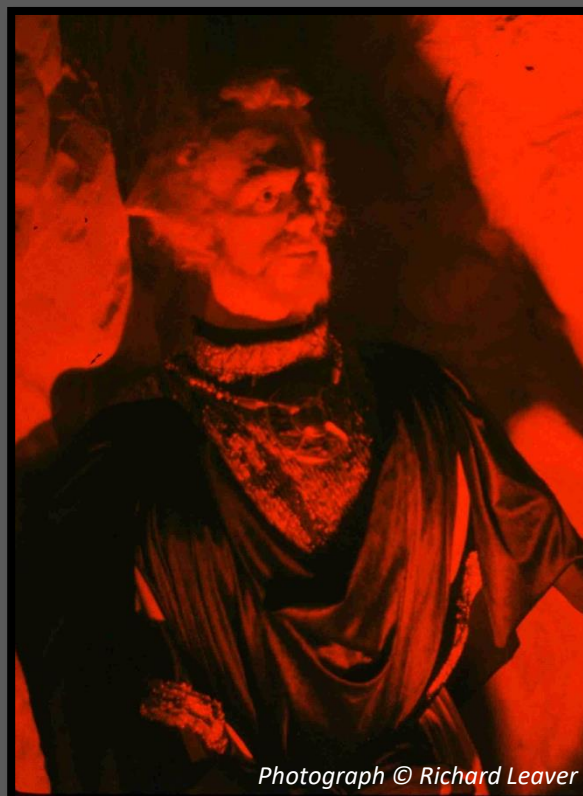
"In the console room was a huge set from *The Leisure Hive*. K9 on his track popped in and out constantly. There were two Foamasi, a few Argolin and the Tachyon Generator. I loved that there were spaceship models plus props and parts of the set on display to form an exciting representation of the story (below).



Photograph © Richard Leaver



Photograph © Richard Leaver



Photograph © Richard Leaver

"The next set was very dimly lit and so I walked past it at first. This was a gallery of old enemies. An Ice Warrior, a 1960s Cyberman, a Zygon, a Sontaran trooper, a Mandrel, the Fendahl skull plus the *Key To Time* exhibits were here.

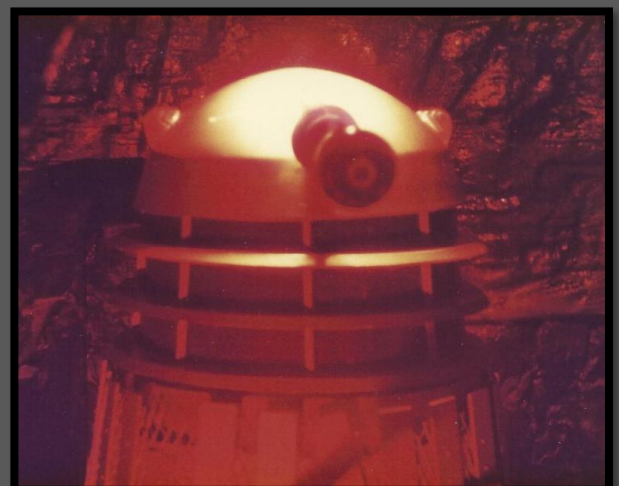
"The next display used part of the Gateway set and featured two Gundans plus the MZ weapon which fired a strobe of light when activated.

"The *Destiny Of The Daleks* set was next. A great photo had appeared in Issue 26 of *Doctor Who Weekly* back in April 1980. This had featured the Movellans, Davros and the Daleks and made me want to return to Blackpool. Only when I had read the review, did I realise that the Exhibition was regularly updated with material from the latest series.

"Past the Dalek brain was what I thought at the time to be a lone Logopolitan sitting on a bench with a Metebelis 3 spider next to him.

"Only later did I learn that The Monitor was also in the set. Perhaps the lighting was poor which is why I couldn't see him. I wondered if I had missed a set featuring The Monitor and several Logopolitans as the review in *Doctor Who Monthly* implied that there was a large *Logopolis* set. Later, I wondered if it had been on display at Longleat House that year.

"On the walls of the exit stairs were black and white framed photos of the Doctors. At the very top of the stairs was a Sea Devil costume pinned to the back of a wall mounted display case looking rather sorry for itself."



Right (from top to bottom): 1960s Cyberman. The *Destiny of the Daleks* display. Close up of a Dalek.
Photographs © Jeremy Spencer

Actor Peter Irving spent many hours at the exhibition between 1981 and 1985 often dressed as one of the characters from the series. It led to a career portraying other people.

"I have many, many happy memories of visiting the *Doctor Who* exhibition on Blackpool's Golden Mile in the early to mid 1980s. At one point I was going there every Sunday, being only a one hour trip by coach from Huddersfield, West Yorkshire where I lived at the time.

"I made some good friends, mainly John Field and Bev Manton with whom I also attended the famous *Doctor Who* 20 years celebration at Longleat House in 1983. We ended up sleeping in John's car that weekend!

"The exhibition was truly fantastic; it was so amazing to stand by a replica of the TARDIS fantasising you were a Doctor or companion and be surrounded by all those monsters. It felt like another world underground.

"Sometimes I would dress up as The Master or the Fifth Doctor companion Turlough or get the opportunity to promote the exhibition by dressing up as an Eighties Cyberman and hand out leaflets whilst John Field drove us around in Bessie. One day we re-enacted *Logopolis* under Central Pier, pretending it was the Pharos Project! If only I could time travel back to those truly magical times."

Right (from top to bottom): Peter encounters an *Earthshock* Cyberman in the console room in 1982. 'Doctor' John Field (left) with his young prodigy Peter (right) and Bev Manton (centre). Peter dressed as Turlough with a Kraal at the *Doctor Who* Celebration at Longleat in 1983. Photographs © Peter Irving





"I knew I wanted to be a professional actor even back then. It was great to dress up as characters; my imagination was so stimulated by the atmosphere and the monsters! They were terrific times and I made quite a few friends."

Peter Irving





Above: Peter dressed as the Master behind the shop counter. Below: Peter as Adric crouching beside John Field as the Doctor as they recreate the regeneration scene from *Logopolis* on the Console Room floor.

Photographs © Peter Irving





Martin O' Gorman was born in Merseyside and grew up just outside Manchester so Blackpool was the family seaside destination of choice. Their annual trip followed a very strict itinerary starting with the exhibition, followed by the Central Pier, a packed lunch on the sands and then the Pleasure Beach.

"The first time I went in the *Doctor Who* exhibition, I must have been five - my older sister strode on ahead, but I got as far as the bottom of the steps, before I ran back up again. I was terrified by the darkness, and the combined noise of the screeching voices and the music. I was convinced for many years I'd seen a Zarbi in the first compartment - it was probably just a common-or-garden Wirrn.

"By 1981, I was an old hand - in previous years, my dad had been goosed by the Krynoid outside the building and we'd spotted an Exxilon strolling through the cafe upstairs... nothing phased me. The first record I ever bought was from the shop: a 7" of the *Doctor Who* theme in stereo. I left it on the window ledge at home, it warped in the sun, so I bought another one the following year.

"I'd even won a prize of a free BBC LP by answering a question they posed at the ticket office - unfortunately, all they had left was a copy of *"Angels And 15 Other BBC TV Themes"*.

"I still have my school diary entry for Wednesday 27th May 1981, from when I was 10. I'm guessing that it was written about the half-term break and that we visited Blackpool on Tuesday 19th May. We used to fill these diaries in every other Monday as an exercise in story-telling, or whatever third year junior school children were being tested on at the time. It is also quite plainly a thinly-veiled excuse for me to include *Doctor Who* drawings in my schoolwork. I think I got away with it!

"Looking back they tell the story of a typical Blackpool day trip in the summer of 1981 - complete and unexpurgated. The drawing above is meant to represent me back at home in bed, dreaming of what I'd seen during the day. In reality, it's another excuse to draw a load of Daleks.

27th May 1981

"On Tuesday, we went to Blackpool. As usual, the first thing we went in was the *Doctor Who* exhibition. We came at it from behind, so we saw two black doors with sounds floating from them. We looked in and saw the end of the exhibition. We spent ages in the control room, fiddling and making guns work. At the shop we got t-shirts. My brother and little sister got a K9 one, and me and my big sister got one saying "*Doctor Who*".

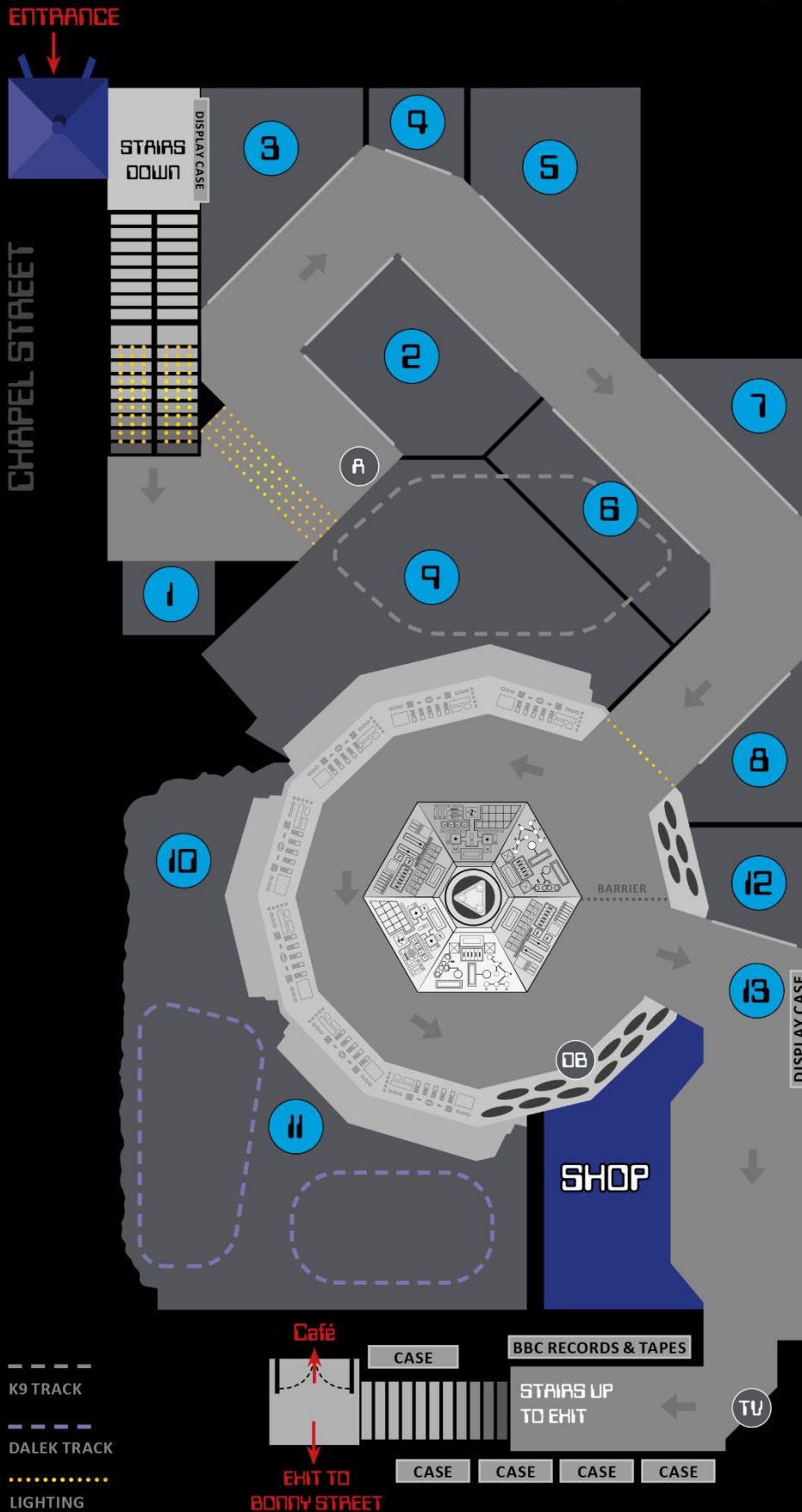
"Next we went up the tower. When we stopped at the top, there is a gap in between the lift and the floor, so if you look through the slit, you see straight down! As it was a clear day, we could see for miles. After a look around the tower, we looked in shops (and got sandals for my dad, my brother and little sister), then we went to the *Pleasure Beach*!

"We went in *Noah's Ark* first. I went in last year, but they had new things! We were faced with wet feet on log stepping stones, and pitch black corridors. We came to a bit where the floor goes up and down as you look through blue drips of water splashing in front of the people looking at you outside. A sign said "*HURRY ALONG*" but something must have been around the corner. A skeleton was lying right in the corridor. There looked as if there was a bar you had to stand on and the hand came up, but it was where two pieces of glass joined! Air jets made my legs go numb and we were out!

"Then we went into something called "*Journey Into Space*". It was a sort of planetarium. The last thing we went on was the "*Haunted Swing*". You feel as if the swing is going upside down when it is really the room! Then we went home after a great day."

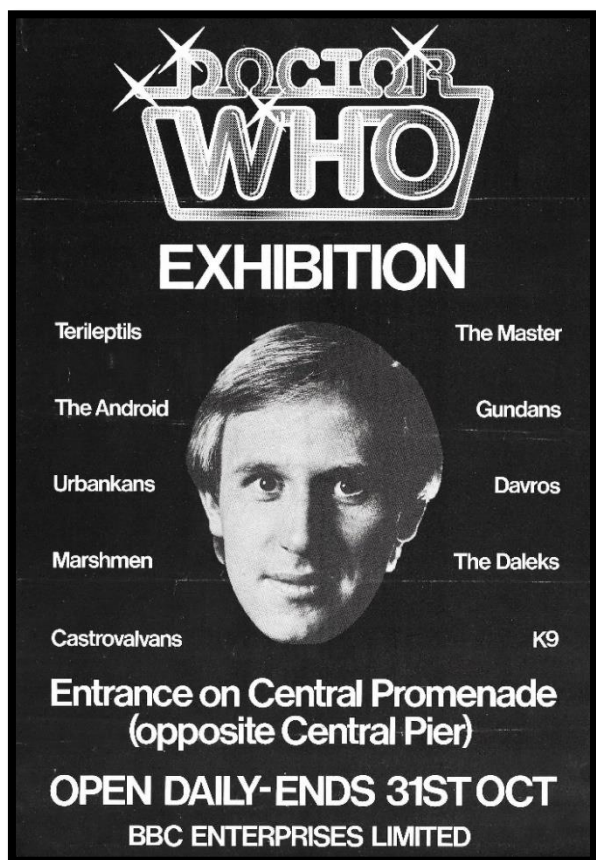


1982



Regeneration sequence from
Logopolis

 K9 TRACK
 DALEK TRACK
 LIGHTING



The 1982 exhibition was very much a Peter Davison affair with his face standing out on that year's advertising campaign.

BBC Enterprises worked hard to include a range of items from the Fifth Doctor's first season which was broadcast just before the exhibition opened at the end of March.

Six of the seven stories were represented (Blackpool would have to wait until 1983 to host props from *Black Orchid*) but it was the new look Cyberman from *Earthshock* that caused the most interest.

The exhibition shop also received a fresh injection of merchandise stock including the infamous Waddingtons jigsaws that used a composite image of the Doctor facing a Dalek even though he was yet to meet them!

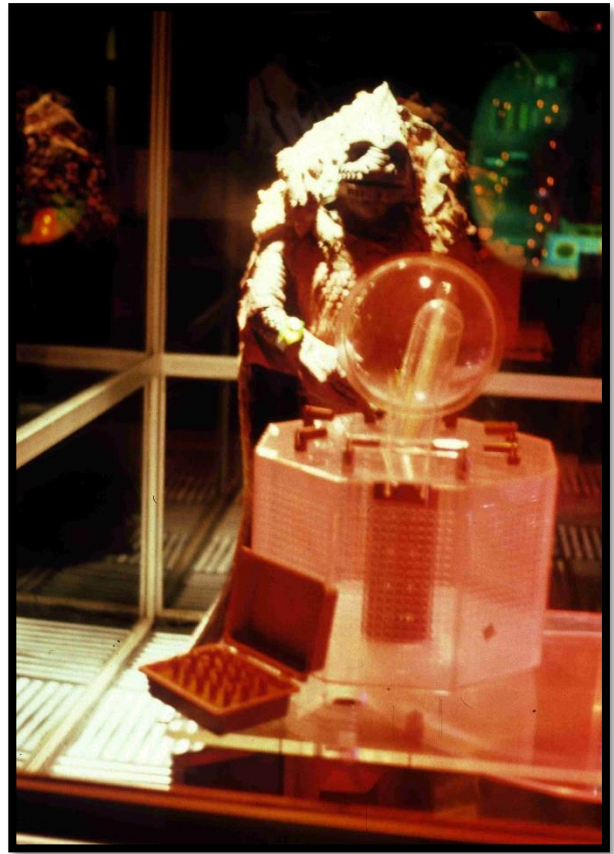


Above left: The official exhibition poster from 1982. Above top and bottom: Michael Stevens standing in the entrance and with his family by the TARDIS in 1982. Next page: Michael standing by Bessie. Photographs © Michael Stevens





Photograph © Roger M Dille

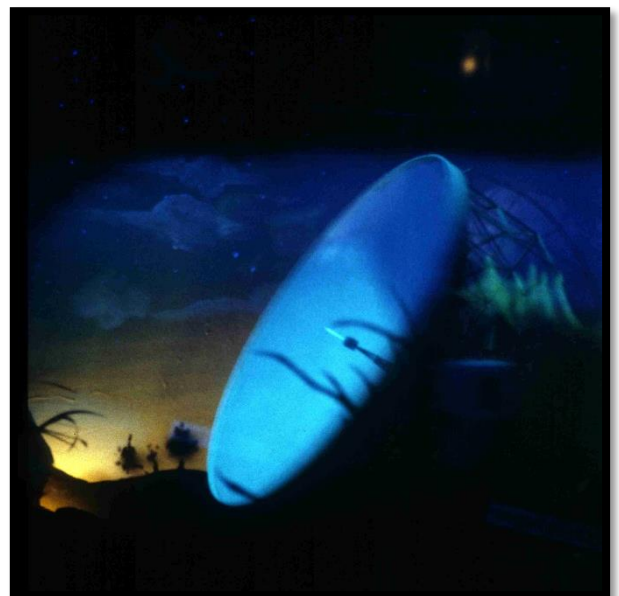


Photograph © Richard Leaver

In 1982 visitors were greeted at the foot of the stairs by the Android from *The Visitation* standing resplendently next to the Soliton Gas Machine prop (above). The jewelled costume was quite a sight to behold but it would be badly damaged years later in the Longleat fire.

Two Terileptils from the same story also made an appearance in a separate set which recreated the Pudding Lane Bakery (top right).

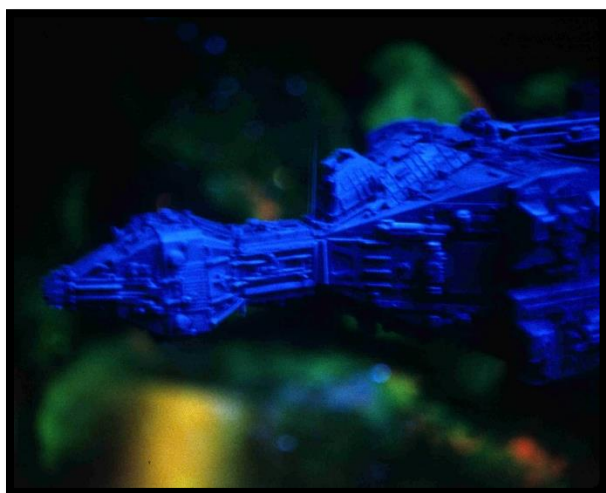
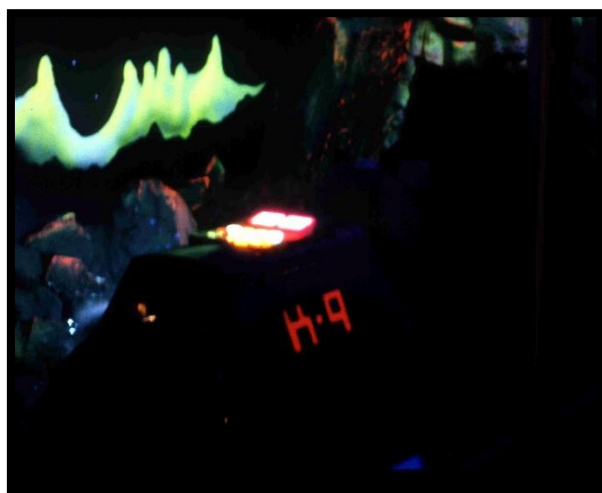
Props from *Kinda* included the TSS machine and the Trickster complete with war mask. *Four To Doomsday* was represented with two Urbankans and the models section included the Pharos Project dish from *Logopolis* (right) and the freighter from *Earthshock*.

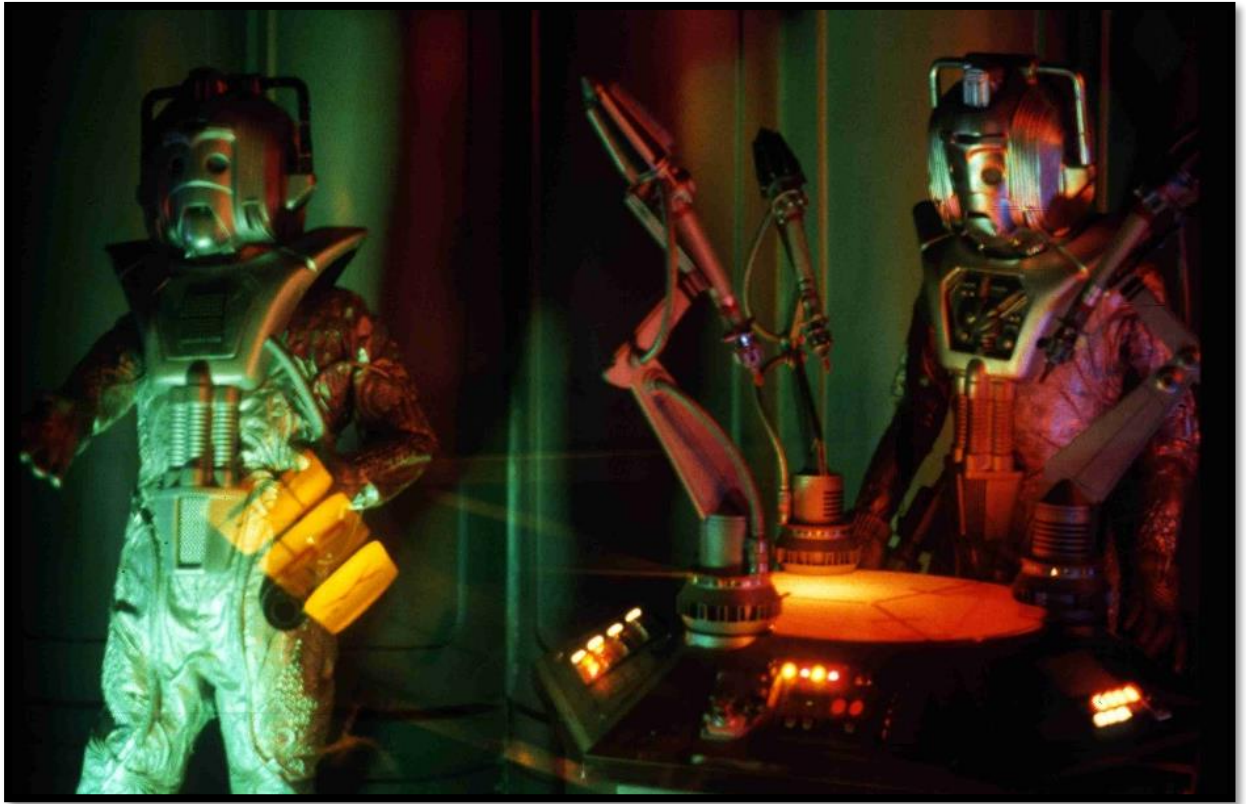


Photograph © Richard Leaver



Above: Persuasion the Urbankan from *Four To Doomsday*. Below left: K9 trundles along his track in a much darker environment than previous years. Below right: Detail of the model freighter from *Earthshock*.
Photographs © Richard Leaver





In the Console Room the first display was a very impressive *Earthshock* set featuring four new style Cybermen standing around their Cyberscope. The only thing missing was projected flashbacks of the old Doctors.

Accompanying these silver giants were a number of other costumes including a Marshman from *Full Circle*, a Mandrel from *Nightmare of Eden*, a Foamasi from *The Leisure Hive* and the decayed Master costume from *The Keeper of Traken*.

The *Warriors Gate* set from 1981 remained in place with the Gundan robot, Lazlo the Tharil, guards and the MZ weapon.



Above top: The *Earthshock* set featuring the Cybermen and Cyberscope. Above: The Central Console in 1982. Photographs © Richard Leaver



The Dalek Cave was given an overhaul in 1982 with a large amount of scenery and costumes from *Castrovalva* being utilised (above). The serene atmosphere of the town was in complete contrast to the presence of Davros and his killer machines.

Photographs of the Fifth Doctor and his companions were in abundance throughout the corridors this year (right).

The final display case before the exhibition shop contained a Plasmaton from *Time-Flight* and the loop video machine was still playing the Baker/Davison regeneration.

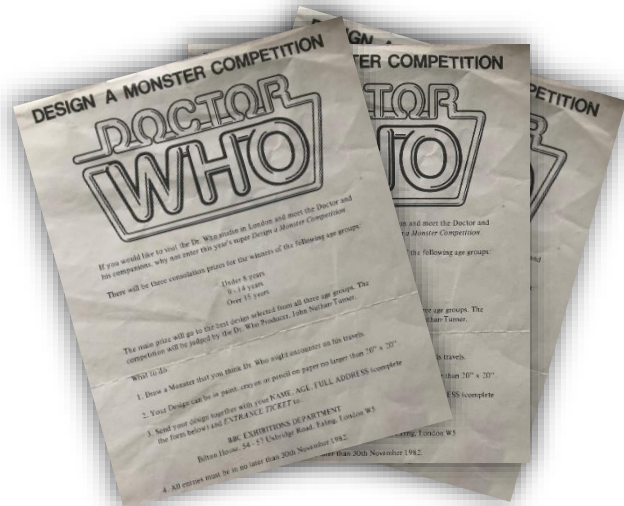


Photographs © Richard Leaver



Above: John Field dressed as the Fifth Doctor by the exhibition shop in 1982. Photograph © Kevin Taylor

There was another 'Design A Monster' competition in this year and visitors could pick up an entry form from the shop counter. The main prize was a "visit to the *Dr Who* studio in London" which included a chance to meet the Doctor and his companions. Unlike the 1976 competition there were also consolation prizes for the winners of three different age groups - Under 8, 9-14 and Over 15 years. The competition was judged by *Doctor Who* Producer John Nathan-Turner with the closing date set at 30th November 1982. The entry form also had a slip which gave entrants a chance to comment on the exhibitions.







Previous page: Roger M Dilley with a very casual Cyberman.
Above: Kevin Stout was a regular visit to the Blackpool Exhibition.
He took these pictures in 1982 capturing a typical experience for people visiting. You never knew who or what you might bump into! In this instance a Voc robot from *The Robots of Death* and a Cyberman from *Earthshock*. Photograph © Kevin Stout
Right: Mrs Brown (a parent from John Collier's school) with her mum and friend in the same year.

Below: Thirteen year old John Collier with his younger brother Lee and some of the Doctor's adversaries. From left to right - a Foamasi from *The Leisure Hive*, an *Earthshock* Cyberman and the Taran Wood Beast from *The Androids of Tara*.





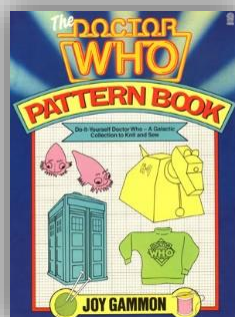
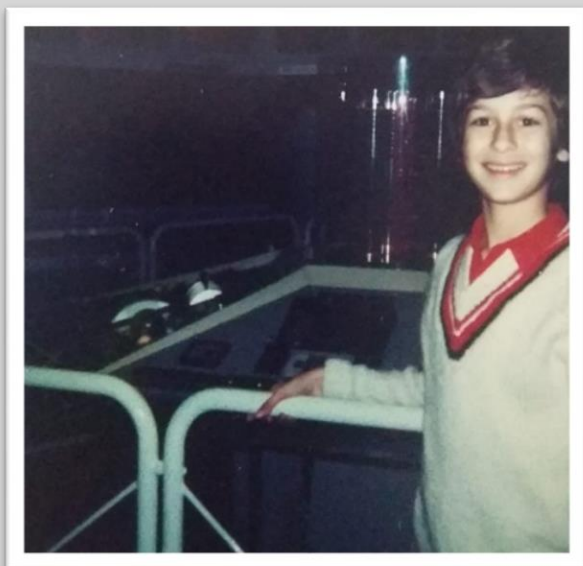
Visitors inside the exhibition were just as likely to have an alien close encounter as those outside as these pictures of Philip (black coat) and Michael (green coat) Brennan prove. 1982 was also the year the Dalek Cave took on a *Castrovalva* theme. Photographs © Philip Brennan



New on sale in the shop in 1982 was the Larkfield postcard of Peter Davison standing by the TARDIS modelling his Doctor's cricket-inspired look.

This fresh image resulted in a shift from home-made knitted scarves to home-made knitted cricket jumpers. John Collier's replica was made by his mum and was teamed with a question mark shirt, shop bought hat and his dad's customised work coat.

Steve Powner's grandma was another relative faced with the challenge of creating a Fifth Doctor v-neck without the aid of a knitting pattern. Help would arrive two years later with the publication of Joy Gammon's *Doctor Who Pattern Book* which included a variety of clothes, toys, cushions, bags and other 'desirable items' to knit and sew.



Clockwise (from above left): John Collier by his TARDIS play tent. Photograph © John Collier Steve Powner inside and outside the exhibition. Photographs © Steve Powner. The *Doctor Who Pattern Book* cover from 1984.

Paul Lee was around seven when his first visit to the exhibition was cut short after he spotted an animated Sea Devil which resulted in him beating a hasty retreat.

"After that it was always exciting. I couldn't remember exactly where it was until I saw the small sign at the end of the road and heard the faint theme tune, getting louder, turning the corner and then...just bliss. We used to go once or twice a year. My family would pay for me to go into the exhibition then sit in the cafe so I could take my time. I would spend ages going back and forth through the corridors, taking it all in.

"One time, I got talking to a man who worked there - dressed in UNIT garb. I asked him how the TARDIS column worked and he said it was motorised. He showed me how the Sea Devil mask was worn by taking it out of the display case and putting it on top of his head! As a parting gift, he gave me the exhibition's copy of the 1973 single. The sleeve had long since vanished so he put it in the 1980 sleeve. Despite a chip on the edge of the record, it played fine and I still have it.

"I was at the gift shop one year talking to my parents when I let slip that I couldn't remember the difference between *The Seeds of Doom* and *The Seeds of Death*. A girl customer turned to me and said "*Doom* was Tom Baker." That told me! Since then, I have had no problems with the titles.

"One year my best friend went to Blackpool with his family. My parents had planned our annual trip for a few days later. I thought it would be amazing if we were in the exhibition at the same time which is what happened. I was in the console area when he came through the doorway opposite me. I was quite blown away.



Above and below: Outside and in. Paul Lee in 1982.



"When the exhibition closed I didn't really want to go back. It was like Blackpool was missing its soul. My parents (or maybe my brother?) did go and said that a Laurel and Hardy exhibition was in its place. When I finally went in September 1994, the weather was gloomy, cold and indifferent which matched my mood as I was suffering badly from depression and I really didn't want to be there. The lack of an old friend where the familiar Police Box used to be just exacerbated my frame of mind. Blackpool no longer has a hallowed place in my heart, though I cherish the happy memories from before then."





Doctor Who's association with the Blackpool illuminations continued into the 1980s with a Peter Davison figure replacing the old Tom Baker one in the 1982 tableau. This change did not go unnoticed by fans, including John Collier who persuaded his family to take him for an exploration of the new display.

"My overriding memory of that day is that it all felt a little bit naughty. Firstly, mum and dad encouraged me and my younger brother to stand by the larger-than-life figures which meant we had to step over a steel wire and ignore the 'Keep Out' signs to have our photograph taken.

"It was whilst taking a wider shot that my mum noticed Peter Davison's head through a gap in the display. I turned excitedly to look at this new discovery when my mum suggested we go behind to see if we could get an even better view. This is when the second questionable act was committed. Standing on my mum's shoulders I stuck my head into the TARDIS interior and was immediately struck by how big the figure was.



"The sight and precarious position I was in felt very unnerving so I quickly took a snap of what I could see before half falling to the ground. Picking myself up I noticed I was holding a chunk of blue wood which had come away as I fell. I kept this souvenir for many years until guilt led me to throw it away, as if to absolve me of my sins. The two week wait to get the photographs developed was agonising but resulted in a very unique image!

**DOCTOR
WHO
EXHIBITION**

**DEFY
THE**

DALEKS

**VISIT
THE**

TARDIS

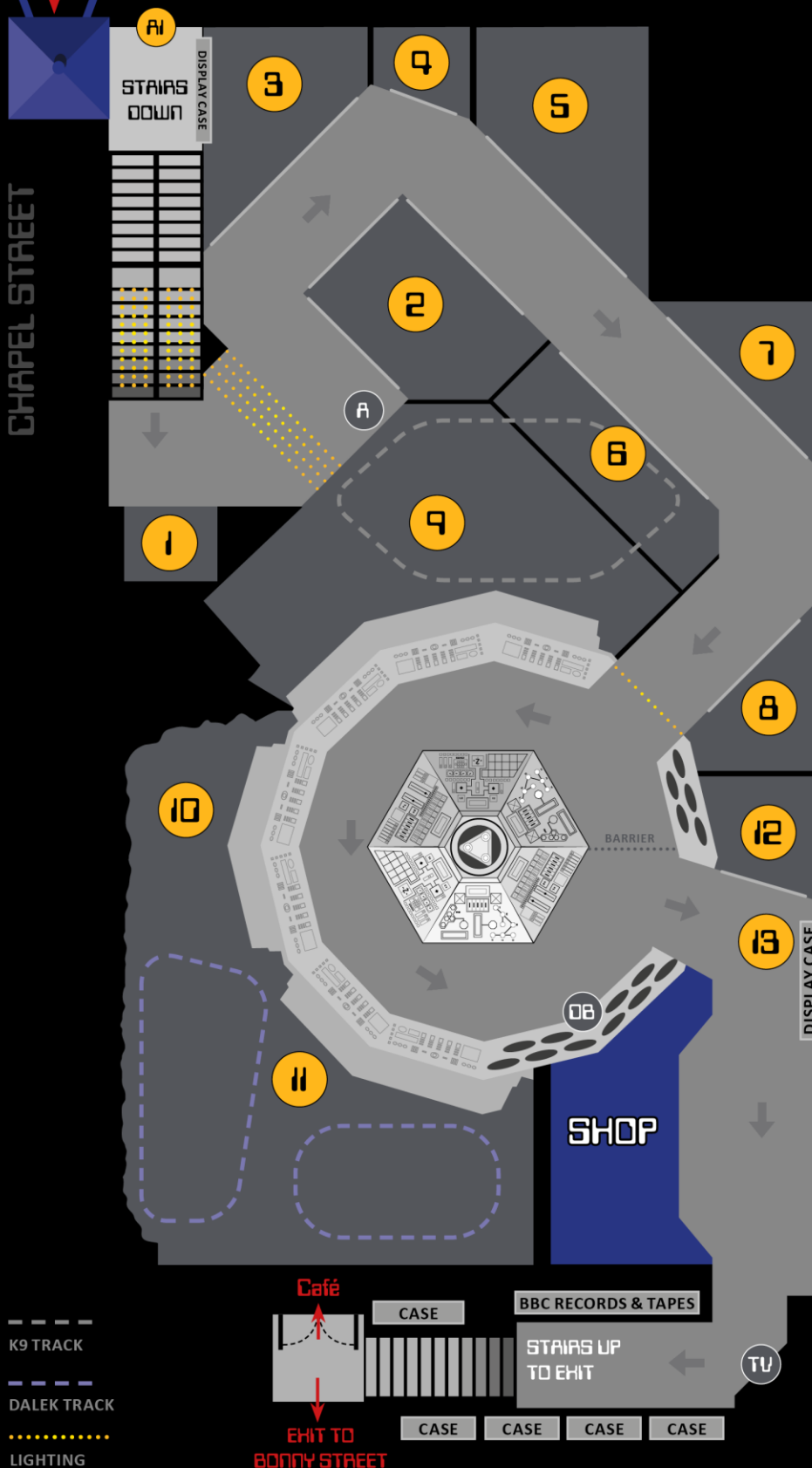


Left (from top to bottom): John and Lee pose by the different monsters on display including the Daleks which were modelled on the Palitoy version. Above top: John in his home-knitted cricket jumper with the head of Peter Davison in view behind. Above bottom: Close up of the figure from inside the display.

All photographs © John Collier

1983

1983



Showing recent episodes

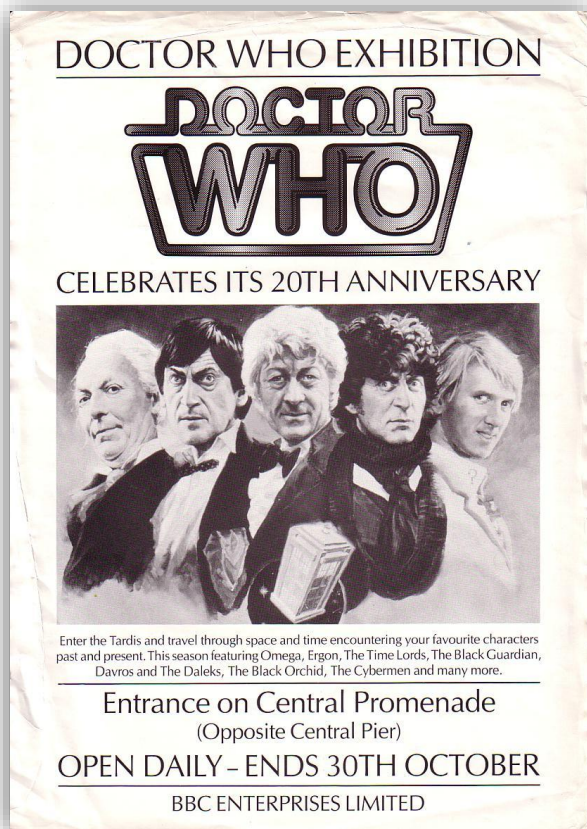
DOCTOR
WHO
EXHIBITION

DEFY
THE

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THE

TARDIS



1983 was a special year for *Doctor Who*. The show was celebrating its 20th anniversary and this was reflected in the exhibition branding. Both the poster and external signage made full use of the official Five Doctors image that was also used as the cover for that years BBC Records release *Doctor Who: The Music*.

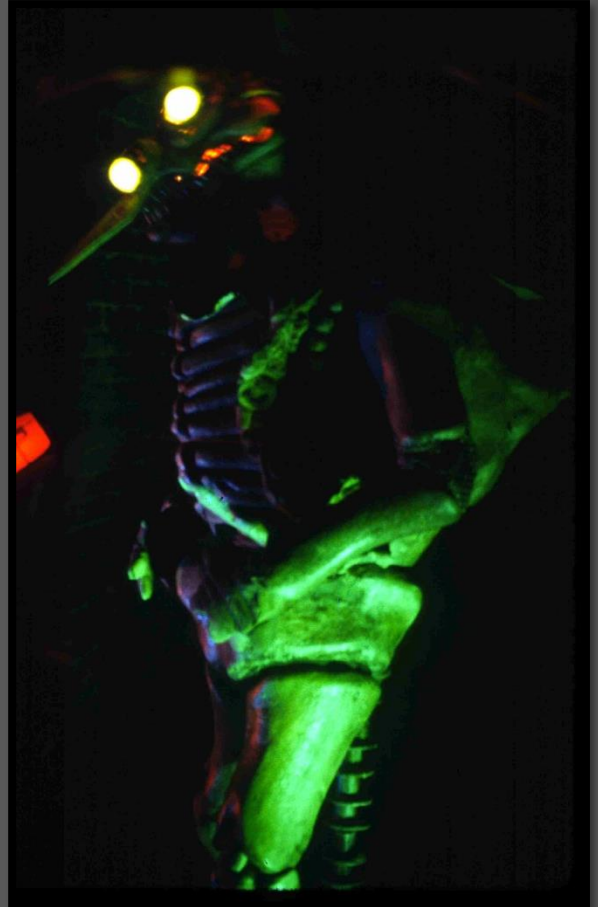
Anniversary events included the *Doctor Who Celebration: Twenty Years of a Time Lord* that took place at Longleat House in Wiltshire on Sunday 3rd and Monday 4th April. BBC Radio 2 covered Monday's event live as part of the Ed Stewart Show.

Before that, issue 73 of *Doctor Who Monthly* (published in February 1983) included another report focusing on the two permanent exhibitions. It stated both venues had been "extensively updated with new sets, costumes, photographs and monsters from the season just finished on television". The article described in detail the displays from 1982 as the new season was yet to start. It also included photographs of two Terileptils from *The Visitation* and the *Earthshock* set showing four Cybermen surrounding the Cyberscope which had been at Blackpool the previous year.

When the exhibition did open there was plenty of Season 20 material to be seen from the likes of *Arc of Infinity*, *Mawdryn Undead* and *Terminus*. These stories had all aired between January and February 1983, just prior to the Police Box doors opening at the end of March.

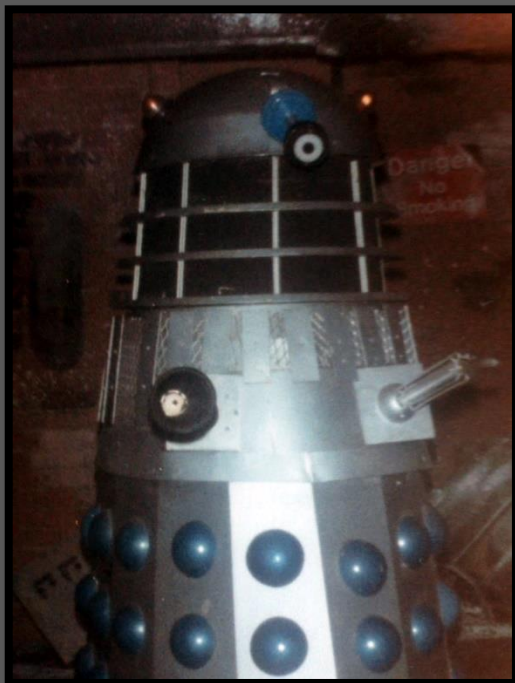


Top left: Official exhibition poster 1983 with the Five Doctors image. Bottom left: Exhibition report from *Doctor Who Monthly* issue no. 73, a local press cutting and a Longleat ticket from the *Doctor Who Celebration* event that took place in April 1983.

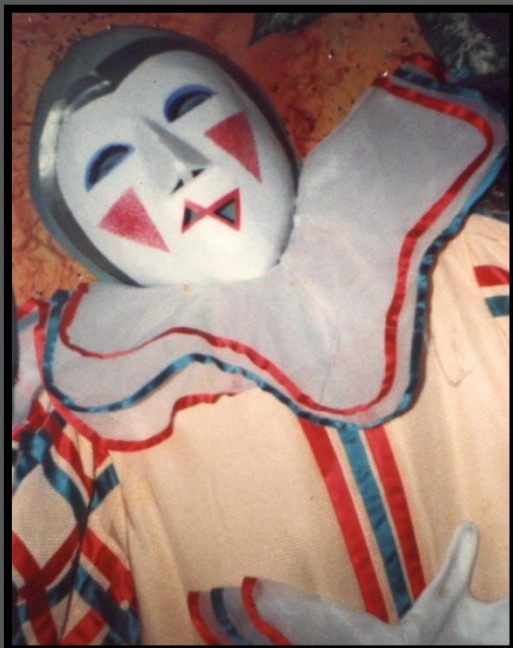


Clockwise from top left: Hecate's High Priest from *K9 and Company*. The Ergon creature created by Omega from *Arc Of Infinity*. Astronaut from *Terminus*. Time Lords from *Arc of Infinity*. Photographs © Richard Leaver





Clockwise from top left: Resident Dalek on patrol. Gundan warrior from *Warrior's Gate*. Mandrel from *Nightmare of Eden* with the *Keeper of Traken Master*. The Pirate Captain from *The Pirate Planet*.
Photographs © Simon@DWSSG



Clockwise from top left: Harlequin costume from *Black Orchid*. Mawdryn from *Mawdryn Undead*. Vanir costume from *Terminus*. Close up of a Dalek and Davros. Photographs © Kevin Taylor

Stuart Palmer was a teenager when he visited the exhibition in July 1983 but he admits that he struggles to remember the experience in any detail.

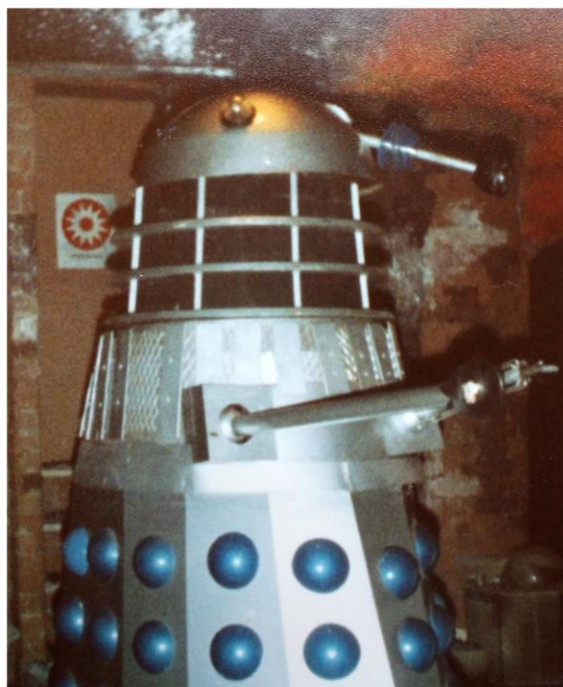
"I don't have many memories to be honest. I know I was very excited to be going to Blackpool (the spiritual home of *Doctor Who*) in the anniversary year, and very pleased to be able to stand next to Bessie. I must have been fifteen and trying for a New Romantic hairstyle!

"The Vanir had only been on TV about four months previously, but I hadn't much cared for the season, so wasn't very taken with the recent props. I WAS very taken with the *Destiny of the Daleks* display. I think the *Earthshock* display may have featured other earlier Cybermen in the background, but I'm not sure about that.

"I know I spent a VERY long time in the shop afterwards and bought (at the very least) a *Doctor Who* bookmark (I was a strange teenager) and possibly a TARDIS piggy bank that I still own. Equally, I may have bought that somewhere completely different!"



Above and right top: Outside the exhibition in 1983. Right bottom: Stuart Palmer by Bessie on the same day. Photographs © Stuart Palmer



More exhibits from the 1983 season. Clockwise from top left: Dalek in the Dalek Cave display. The lion mask worn by the Fourth Doctor in *The Masque of Mandragora*. Axon monster from *The Claws of Axos*. Vanir costume from *Terminus*. Photographs © Stuart Palmer



David Knill was thirteen when he had a report about the Blackpool exhibition published in the September 1983 issue of the New Zealand fanzine *Time Loop*. In it he described his 'very special and wondrous adventure'.

"As you pass through the doors of the TARDIS, you are greeted by the scene of two devil worshippers from *K9 and Company*. As you proceed you next encounter a setting from *Mawdryn Undead* and opposite this, Tharil. Next to Tharil there are many familiar monsters from the Master to Monarch. Close by, a Sea Devil slowly emerges from the ocean.

"Looking down the corridor, ones eyes are met by a group of Cybermen clustered around a Cyberscope. Although the Cybermen were here last year, it is still worth seeing once again.

"Across from this group is K9, a Mutant and many costumes, including the White Guardian's and a Mark II Cyber helmet. Standing here, you can easily hear the Daleks, screaming out commands from further on. As you approach the Daleks, you pass the *Black Orchid* book.

"(In the Console Room) Omega and his Egron (whose head moves) are featured next to a group of regal looking Time Lords...and two guards and and aged pilot from *Terminus*.

"Moving on from this, a menagerie of aliens including the Foamasi and the Captain attack your senses. Davros and his children, the Daleks (*Destiny*), are next in line and the Dalek Brain.

"As you leave the Console Room, you notice a very weird and varied collection of weapons."



Previous page: David (right) and his brother Michael (left) by the TARDIS in 1982. Above top: The entrance in 1983. Above middle: David and Michael in 1982. Above bottom: David wearing his Peter Davison T-shirt in 1983. Photographs © David Knill



RONALD BINNIE '83

John Mark Frankland has been a *Doctor Who* fan for as long as he can remember. Born in 1980 his first memories involve Peter Davison but he has a feeling he took in the show even before that.

"I was certainly interested enough for my Dad to have purchased me *Doctor Who* Monthly 61 which came out in February 1982. I was thrilled with this and insisted that my Dad read it to me over and over again. I still have the same issue in my collection – it's ripped and torn and held together with Sellotape but it's a testament to my early love of the show.

"So a trip to Blackpool to see the exhibition was a no-brainer for my parents. Easy to get to from where we lived, it could be combined with a visit to the zoo, which would keep my sisters happy too!

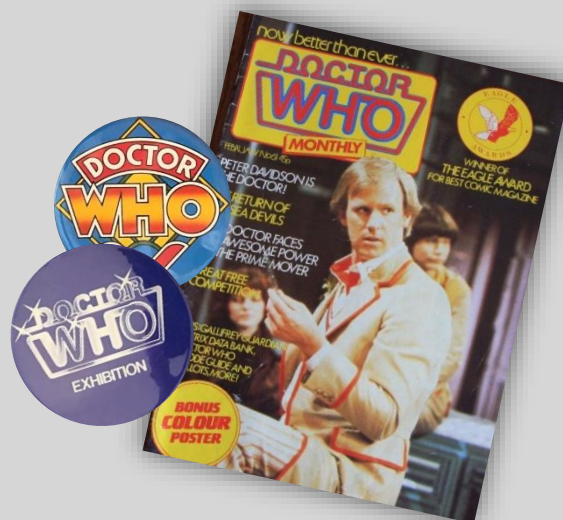
"There were three or four trips over the years with the first ones probably being in 1982/3. I don't remember much about these first trips, but my Dad recalls me watching the fourth Doctor regenerating into the fifth at the end of *Logopolis* on the screen over and over again.

"I do remember the thrill of entering through the TARDIS, seeing Bessie, going down the steps and the mesmerising sound of the theme music being played.

"I was thrilled to be in the Console Room, but disappointed that I couldn't touch the controls myself. I remember seeing Daleks, Davros, and Terileptils. I saw the Cybermen too, and I knew all about them – I would explain that 'Cyberman broke Adric's star' to my bewildered Gran. Badges were bought as souvenirs, which I still have.



Above: A very young John Mark Frankland in his element playing on the Console Room controls and eyeing up the merchandise in the exhibition shop.
Photographs © John Mark Frankland



"The final visit to the exhibition is my most vivid. I was a little older, 4 or 5, and still loved the show but it had started to scare me. Instead of watching in front of the sofa, I was now watching from behind, or if things seemed particularly bad, through the kitchen door. Despite this, another day trip to Blackpool was planned for the summer and off we went. I was still very excited to visit the exhibition again.

"It was a hot summer's day as we walked down the Golden Mile. The anticipation was building. I could hear the theme music, I could see the TARDIS, but then I heard something else. I looked up. There was a Dalek. It spoke. It could move! It was real! A real Dalek, out on the loose in Blackpool! It was going to EXTERMINATE us! Of course it was!

"So I did exactly what the Doctor or Tegan or Peri would have done in that situation. I ran in the opposite direction as fast as I possibly could. I was terrified. My Dad caught up with me but I wouldn't go anywhere near that Dalek. My Dad tried to reassure me but I was not having it. We had come all the way to Blackpool and walked a long way from the car to visit the thing I loved most in the world and I was beside myself.

"We walked back to the car. I remember my Mum then went back to see if the Dalek had gone but it hadn't. Nothing could change my mind. While that Dalek was out and about I wasn't going anywhere near. We had no choice but to go home.

"Of course, I wasn't to know that this would be my last chance to see the exhibition, and by the end of the year it would be gone. 40-year-old me wishes that 5-year-old me had gone in and visited one last time but 5 year-old-me has no regrets!"



Above: John Mark dressed as the Fifth Doctor and playing with his Denys Fisher toys. *Photographs © John Mark Frankland*

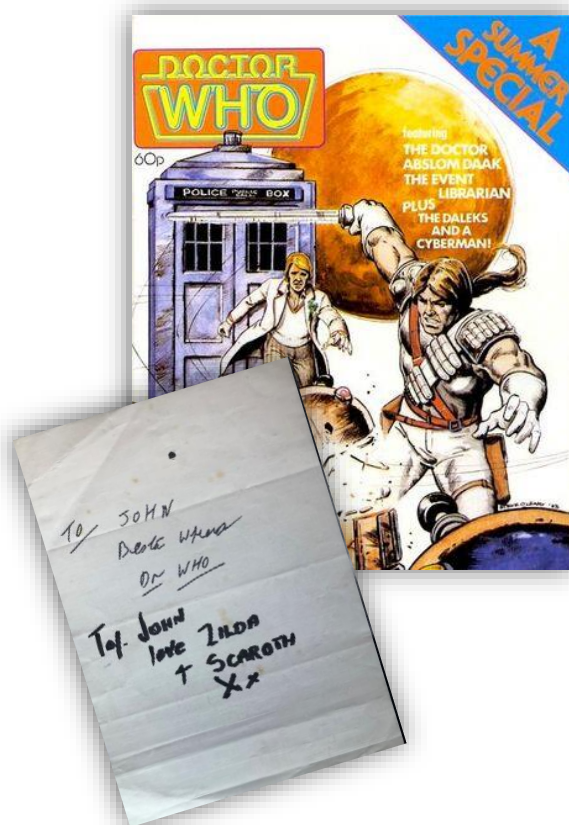
Advertising the exhibition to the wider public, through personal appearances, was one way staff and volunteers spent their time. John Collier recalls one such event that has recently come full circle.

“In June 1983 I was sitting reading my *Doctor Who* Summer Special in our little Sprite van on Marton Mere caravan park near Blackpool when the familiar site of Bessie, the Doctor’s faithful old roadster, trundled past the window. For a moment I couldn’t quite comprehend what was happening. Why were the Fourth Doctor and two of his acquaintances being chauffeured through our favourite camp site?

“I watched in fascination as they parked by the camp club and then quickly changed into the Fifth Doctor costume my mum had made me. It consisted of a home knitted cricket jumper and my Dad’s old work coat. All topped off with the addition of a white hat, recently purchased from a souvenir shop on the Golden Mile. This was a time before cosplay but I felt little shame as I joined the group.

“I was warmly welcomed into the affray as dozens of children rushed over to climb into Bessie to have their photographs taken with the characters. I used this opportunity to do the same, posing with the Doctor, Scaroth and Zilda, who kindly signed a poster too.

“Putting this book together has resulted in a number of ‘circle of life’ moments. One such incident was coming into contact with Ed Salt. Through the sharing of memories and photographs we realised that our paths had crossed for the first time in 37 years. I had first met Ed as a spotty fourteen-year-old dressed as the latest incarnation of my television hero. Ed was incognito too, for he was Scaroth!



Above from top to bottom: John and his brother Lee posing in Bessie at Marton Mere caravan site in 1983. Photograph © John Collier Cover of the 1983 *Doctor Who* Summer Special published by Marvel. Reverse side of an exhibition poster signed by the Doctor, Zilda and Scaroth.



Ed remembers similar events he was involved in. "We did loads of 'PAs' in costume around various local fayres and fetes which was great fun. My favourite costume was Scaroth, but occasionally I was a Cyberman or wore a 'Warriors of the Deep' Seabase costume. The latter was a default costume for when we didn't want to have the bother of wearing something heavier.

"I remember being at Arnold School fete dressed as Scaroth and suffering from heat stroke. Even though the head was fairly well ventilated it was a very hot day and the temperature soon built up inside. I had to go and sit in the shade of the cricket pavilion and was given orange squash by one of the head boys. Years later when I told my friend Gary Gillatt this story, I discovered that he was the boy in question!

"I have the honour of being the last person to ever wear the Scaroth mask. Regularly used costumes were stored, tucked away out of view, under the 'shelf' of the window to the Davros/Dalek set. Having done an appearance one day I put the Scaroth costume back.



Above from top left: John with Scaroth (Ed Salt) and the Fourth Doctor (John Field). John with Zilda (Jodie Weatherly) and Scaroth. Bessie being driven away by Brian who usually manned the back door of the exhibition, often wearing a Foamasi foot! Photographs © John Collier

"The next day I went to put it on but the mask was gone. Some lads had reached over, grabbed it and run off with it. Alas, it was a one-off with no replacement available."



Exhibition Manager Ray Dale. Photograph © Stuart Haliday

RAYDIO BLAH BLAH



On 28th July 1983, Peter Davison announced he was leaving the show after three seasons. Just a few days later the recently appointed Blackpool Exhibition Manager Ray Dale was interviewed on local radio about the news. Over the next two pages we present a transcript of the interview between Ray and the presenter known only by his first name...Michael.

(*Doctor Who* theme music fades out)

Michael: Yes I'm sure you'll recognise that and Peter Davison, alias *Doctor Who*, is the famous Doctor no longer and the sixth in the line of worthy time machine explorers. But who, I ask myself, is going to be the next *Doctor Who*? Who knows and how do you find out? Well, opposite the Central Pier in Blackpool there's an exhibition about the famous BBC television programme and in these last few days, because the programme is without The Doctor, people passing through the exhibition have been putting forward their ideas about the replacement. Now the manager of the exhibition is Ray Dale and he's on the telephone line from Blackpool. Ray, welcome to the programme.

Ray: Good morning Michael.

Michael: Now tell me, first of all, a little bit about this exhibition you've got.

Ray: Well, it's an exhibition featuring the actual costumes as seen on the television programme and also a lot of the props from the scenes.

Michael: Is it a fairly static exhibition?

Ray: Most of it is but there are a few animated items, like the Daleks are animated.

Michael: I see. So you've got Daleks as well as 'Doctor Whos' have you?

Ray: Oh yes we've got Daleks going around exterminating people.

Michael: You want to keep them under control if my guess is anywhere near the truth. Now then, are all the Doctors, that there have been, actually represented in the exhibition?

Ray: Well it's not so much the Doctors. As you know it's this year celebrating the twentieth anniversary of the programme and this year it's a resurrection of the most favourite monsters from that period, rather than the Doctors.

Michael: What are the favourite monsters? What range of monsters have you got?

Ray: Well obviously the Daleks are the most popular and of course we've got the Doctor's personal computer, K9, but, I think, of all the monsters probably the Cybermen are the favourite.

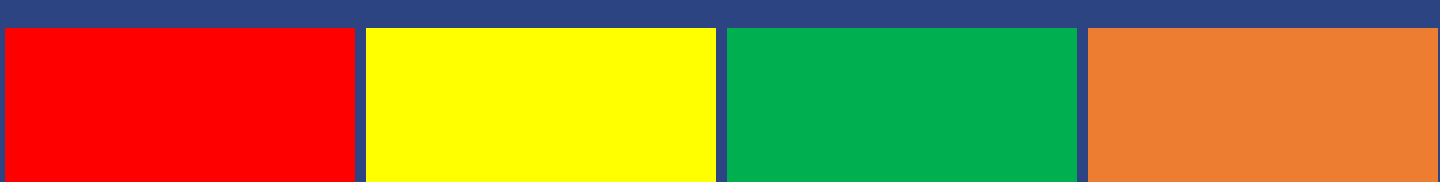
Michael: Does K9 work?

Ray: He certainly does. He talks.

Michael: What does he say?

Ray: He welcomes people to the exhibition.

Michael: That's original. What about the Daleks? Do they actually say 'exterminate' or not?



Ray: They certainly do yes. You get to stand by the Dalek's computer to see if you are the Doctor. It always suspects every person of being the Doctor.

Michael: Well we've had trouble with our telephone system here at the radio station, particularly in the studio, and I reckon that probably your Daleks are responsible.

Ray: I wouldn't be at all surprised.

Michael: What sort of numbers do you get of people passing through? Is there big interest in the exhibition?

Ray: There certainly is. I mean there's the *Doctor Who Appreciation Society* which, you know, their membership is, you're talking in terms of thousands of people, and on average I would should say, at the moment, passing through the exhibition there's about between five and six thousand per week.

Michael: That's not bad at all and you say there is a *Doctor Who Appreciation Society*?

Ray: That's right yes.

Michael: And is that just for the series? Or is it attached to any particular Doctor?

Ray: It's actually recognised by the BBC, not attached to any particular Doctor. Just an appreciation society of the series.

Michael: And you've had them all filing through to see what there is to see?

Ray: Of course yes.

Michael: Now then I gather one or two people have been making suggestions about who they would like to see as the next *Doctor Who*. Before we talk about that, have they been talking about which they have liked in the series up to now?

Ray: Oh yes. I think in general the favourite seems to be Jon Pertwee but to anyone else, if you sort of mention *Doctor Who* I think Tom Baker is the figure everybody recognises with the big hat and the long scarf

Michael: I said I'd like to play it but I haven't got a scarf long enough.

Ray: Oh well I'll put your name down then.

Michael: Yes I'm glad you said Jon Pertwee because we had a discussion briefly about it last Friday when the news broke and I came up with the thought that Jon Pertwee was my favourite but I haven't seen many of the others in action since so maybe that's the reason.

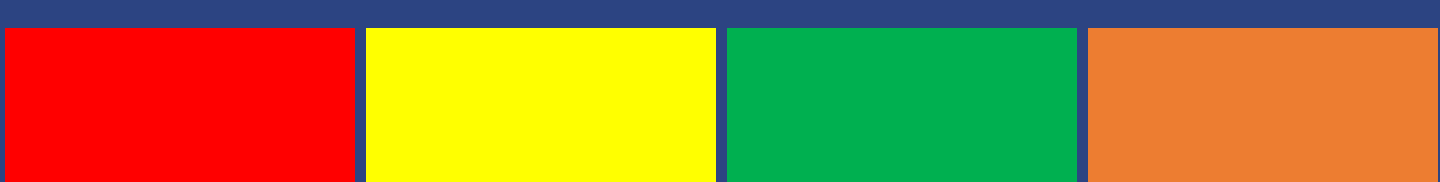
Ray: That's possibly it yes.

Michael: I think that's probably why we do it. Now then, who do they want to replace him?

Ray: I haven't got a clue to be quite honest. The general impression is that they want an older Doctor.

Michael: Now who could we put into that kind of category? Have you got any thoughts?

Ray: I haven't got any idea whatsoever.



Michael: No. Well there's been a little bit of speculation in the press. I'm sure you'll know that and Brian Blessed comes fairly high on the list.

Ray: That's right yes.

Michael: Now do you know anything about Brian Blessed?

Ray: Oh I certainly do because he came around to the exhibition actually and this is how it all started. He came into the exhibition and, of course, the girl in the cash desk said "I'm sure that was Brian Blessed". So I went down into the exhibition, introduced myself, I said, "what brings you to Blackpool?" and his own words were, "well I've been offered the part and I thought I'd like to see some of the exhibits".

Michael: He didn't say whether he'd accepted it then?

Ray: He didn't. No.

Michael: Perhaps you ought to have wrung that information out of him. Well he's done all sorts of things for which he's become famous in television. He was Fancy Smith in the first series of *Z Cars* and something else that he became famous for as well...*Flash Gordon* and, of course, he appeared in *Cats*.

Ray: That's right.

Michael: So we are looking forward to seeing him in *Doctor Who*. Have you got any ideas of your own Ray?

Ray: I haven't I'm afraid Michael.

Michael: You're like the rest of the people who come through your exhibition.

Ray: We'll just have to wait and see.

Michael: Yes. Why did you mount it in Blackpool in the first place?

Ray: Well I'm afraid I've only been with the exhibition just over twelve months so why they chose Blackpool I don't know. Obviously the people are here.

Michael: The thought was raised in our discussion last Friday that the new *Doctor Who* might well not be a middle-aged man as you and the punters are talking about but it might be a woman!

Ray: Ah well yes, yes. In my mind that would be a disaster.

Michael: Yes, if it was something like *Wonder Woman* it wouldn't be the same would it?

Ray: No.

Michael: I mean Beryl Reid, a Birmingham *Doctor Who* might be nice.

Ray: Oh she's actually appeared in *Doctor Who* as a space freighter captain.

Michael: Good gracious me, whatever next? Anyway good luck with the exhibition and if we come to Blackpool we'll pop in and have a look.

Ray: That's lovely. We'll look forward to seeing you.

Michael: Thanks very much indeed.

For those fans who were unable to make it to Longleat there was Peter Haining's hardback book charting *Two Decades Through Time and Space*. It included a small section on *Doctor Who Exhibitions*.

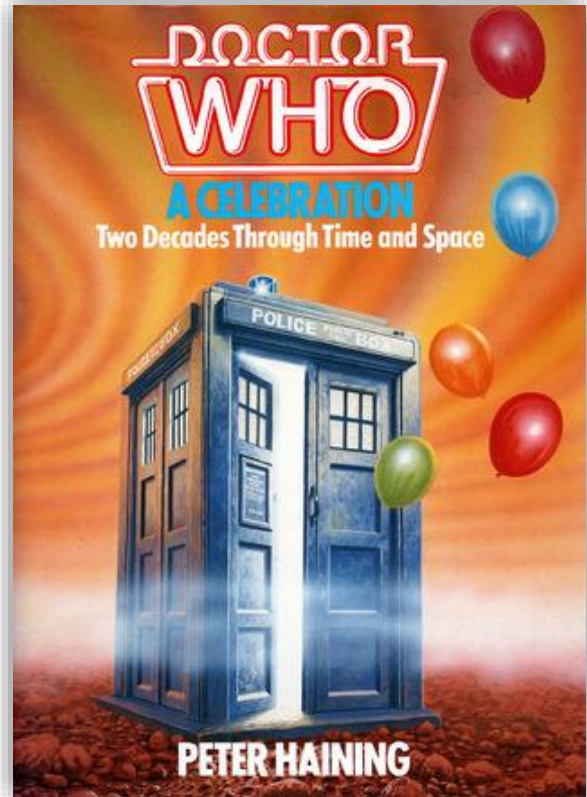
"This year, the exhibitions at Blackpool and Longleat are celebrating an anniversary just like the series itself. For when they opened their doors at Easter for the daily run which took them through to the end of October, both were enjoying their tenth successive seasons..."

"But things have come a long way since that humble beginning, and the exhibitions are now extensive in size, wide-ranging in scope and do full justice to the imaginative skills that go into producing the programme."

"The Blackpool exhibition, at 111 Central Promenade on the busy Golden Mile right in the shadow of the famous Tower, is both the biggest and most impressive of the shows."

"Entry through a TARDIS-shaped gateway takes visitors down stairs into a labyrinth of subterranean corridors, past various displays and into the Doctor's world. On display are props, costumes, special effects and an array of monsters and aliens, all of which are constantly being updated as the series progresses and characters change."

"Mementoes of the past are, however, retained and such favourites as the Daleks, Davros and K9 are ever-present, their impact highlighted by special sound and lightning effects. A feature of the Blackpool exhibition are the small-scale models of landscapes, spaceships and space-flight equipment, built with such precise attention to detail it is no wonder they look so realistic – or so large – on television."



Above: Peter Haining's *Doctor Who - A Celebration* was released in September 1983 and included a cover by Graham Potts.

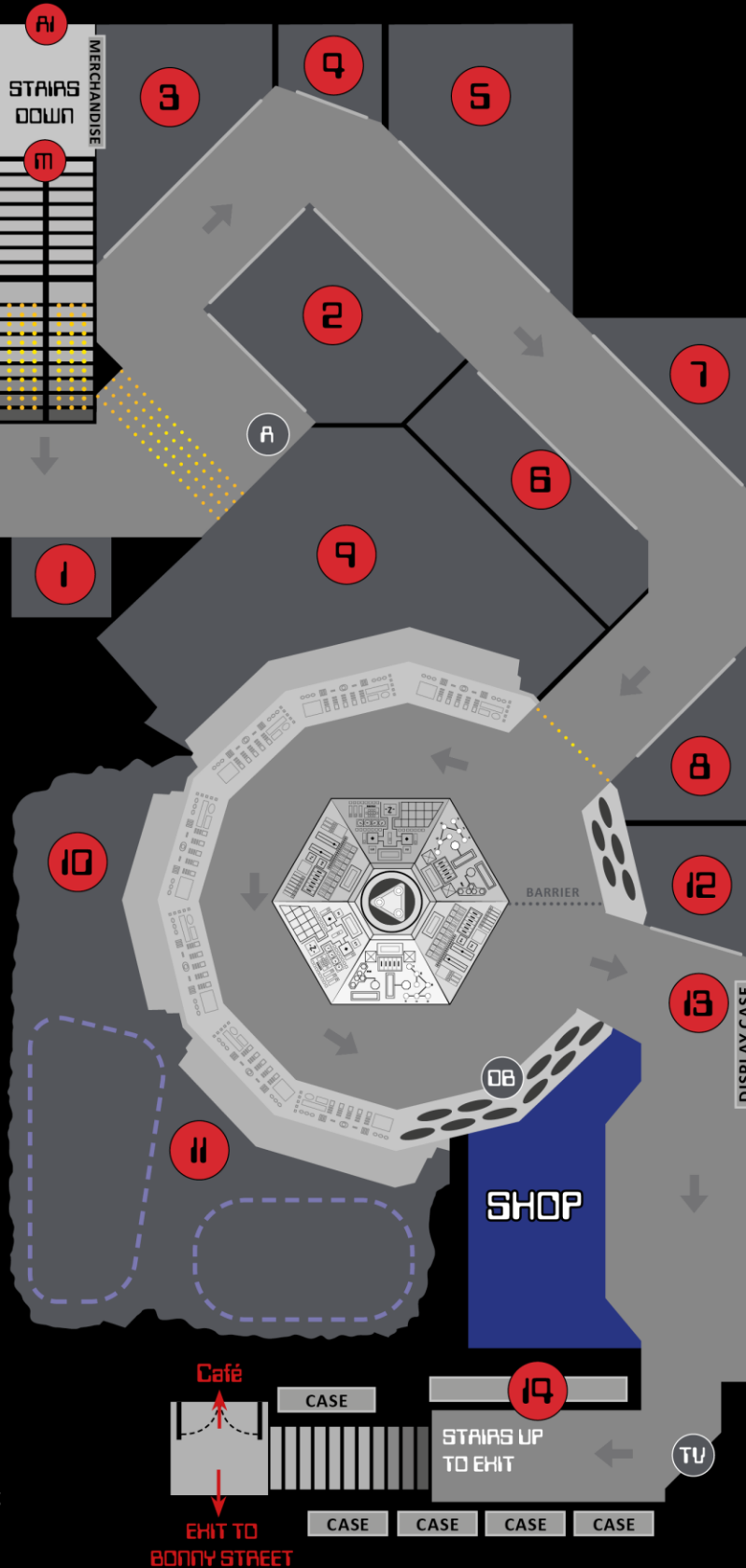
"At the heart of things is the main TARDIS control room which last year (1982) was being menaced by four Cybermen grouped around their Cyberscope. The features of Peter Davison naturally dominate the displays of photographs and a loop video shows the regeneration of the Doctor from his persona into that of Peter."

"To be celebrated in two permanent exhibitions is a rare, even unique, honour for a television character and certainly unparalleled in the twenty years in which Doctor Who has been shown. And who – if you will excuse the pun – is to deny that still more exhibitions might not open at other venues in the future."

1989

ENTRANCE

CHAPEL STREET



A1: Artwork of the five Doctors

M: CASTROVALVA HUNTER'S MASK

1: TWO DALEKS

A: Artwork of the first three Doctors

2: WARRIORS OF THE DEEP

Featuring three Sea Devils and a Silurian

3: VARIOUS

Terileptil from *The Visitation*, Gundan from *Warriors' Gate*, an Axon from *The Claws of Axos*, Plasmaton and Kalid's globe from *Time-Flight* and the Logar spacesuit from *Planet of Fire*

4: THE TWIN DILEMMA

Mestor the Gastropod

5: WARRIORS OF THE DEEP

A Silurian, a Sea Devil and the Myrka

6: VARIOUS

The coronet from *The Five Doctors*, The Mara from *Snakedance*, a Dalek trooper gun, Sutekh mask and jackal head from *Pyramids of Mars*, a Jocondan headpiece from *The Twin Dilemma*, Eldrad's hand from *The Hand of Fear* and the lion headdress from *Masque of Mandragora*

7: BLACK ORCHID

Novel and Orchid

8: THE CAVES OF ANDROZANI

Sharaz Jek and Queen Bat

9: VARIOUS

Frontios: two Tractators and Plantagent with excavating machine and globe cell *The Caves of Androzani*: Magma Beast

10: TERMINUS

The Garm and a Vanir costume

11: RESURRECTION OF THE DALEKS

Davros, two Daleks with two Dalek troopers and a destroyed Dalek

Various: display including the Pirate Captain and Polyphase Avatron from *The Pirate Planet*, a Marshman, a Zygon, the decayed Master from *The Keeper of Traken*, Tegan's space suit from *Enlightenment*, a Mandrel, a Sea Devil, and K9

DB: DALEK BRAIN

12: YETI

From *The Five Doctors*

13: DISPLAY CASE

The Fifth Doctor's cricket costume

TV: TELEVISION SET

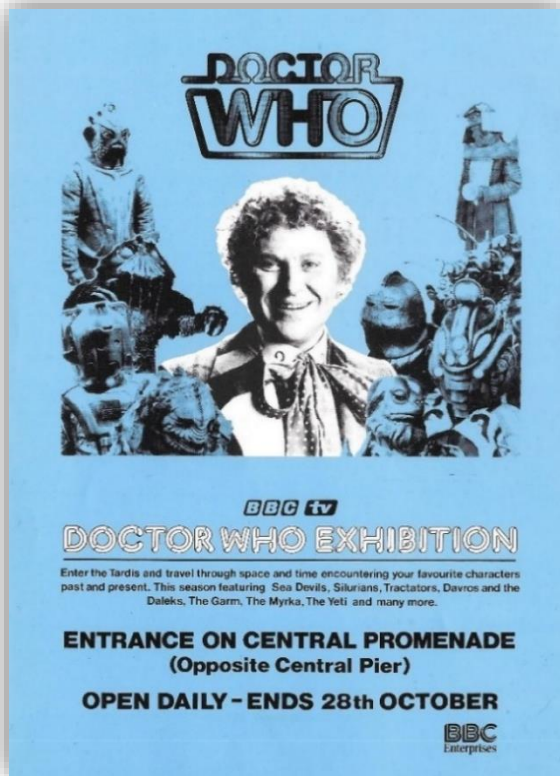
Regeneration sequence from *Caves of Androzani*

14: DISPLAY CASE

A selection of masks and costumes including a Sea Devil and the Harlequin costume from *Black Orchid*

DALEK TRACK

LIGHTING



In 1984, ten years after the exhibition opened, it was Colin Baker's turn to step into the limelight. That year's official poster saw a grinning Sixth Doctor surrounded by a photo montage of classic monsters, none of which he had yet encountered in his new form.

In fact fans had seen only one story featuring Colin's Doctor. *Twin Dilemma* was the final story of Season 21 and it aired in March 1984 just days before the exhibition opened.

Writing in issue 92 of *Doctor Who Magazine* Gary Russell reported "This year the Blackpool exhibition appears to have got a little darker (it is very easy to walk into walls and things as they are positioned at the most peculiar angles) but the contents of the display cases are the most interesting for quite a few years but, as always, greeting you at the bottom of the steps as you enter is the familiar Dalek."



Above left: The official exhibition poster for 1984. Above: Fourteen-year-old David Poyser in August 1984. Photograph © David Poyser

To be expected there were a number of exhibits from Peter Davison's final season. These included Sea Devils, Silurians and the Myrka from *Warriors of the Deep*, Tractators and Plantagent from *Frontios* and a spacesuit from *Planet of Fire* worn by Amyand and labelled as The Logar. There were also multiple items from the Fifth Doctor's swansong *Cave of Androzani* including Sharaz Jek's costume.

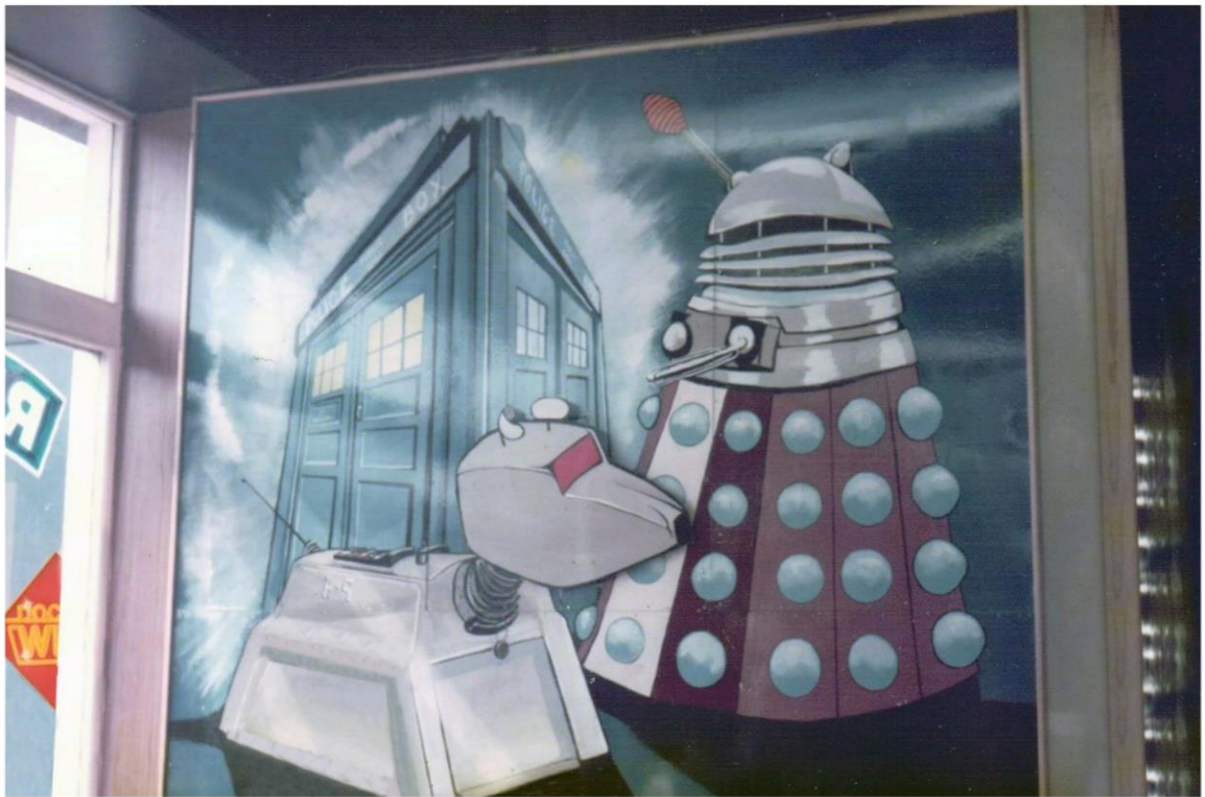
Probably the most impressive and well received display was the props and costumes from *Resurrection of the Daleks* which included Davros, Dalek troopers and a number of Daleks including a destroyed one. The Sixth Doctor's first story *Twin Dilemma* was represented by Mestor the Gastropod and a Jocondan headpiece.



Exhibition
Manager Ray
Dale sitting in
Bessie.
*Photograph ©
Graeme Wood*



Philip Brennan
with Bessie
*Photograph ©
Philip Brennan*



THE EXHIBITION

This exhibition has been organised by BBC Enterprises Limited and is based on the famous long-running BBC tv serial, first transmitted in 1963. The exhibition reflects the work of many BBC designers in the scenic, costume, visual effects and make-up departments.

BBC Enterprises Limited greatly acknowledge the work given by the Dr. Who Production team in the preparation of this exhibition.

Sound Installation – Stewart Bright, Audio Consultant.

Original Construction by Parker Hinson Productions Limited.

Organised by Lorne Martin and Julie Jones for BBC Enterprises Limited.

Annual refurbishment by the New Ritz Catering Company Limited.

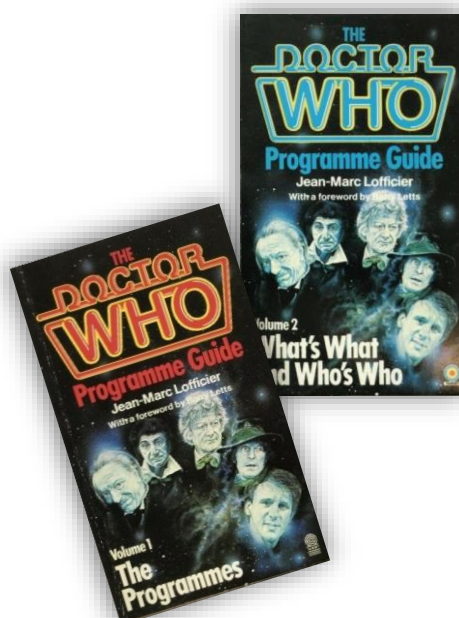
The Ritz Self-Service Cafeteria, which occupied the ground floor above the basement space, had a long association with the exhibition. Through the entire Blackpool run the owners of the café had a financial arrangement with the BBC that included the leasing of the underground part of the building.

For staff, volunteers and visitors the Ritz provided welcome refreshment before and after (and for waiting parents even during) trips to see the displays. Many fans remember the place with affection and for them the smell of freshly cooked fish and chips is synonymous with the exhibition itself.

Above: *Doctor Who* themed mural inside the Ritz Self-Service Cafeteria in 1984. Photograph © Graeme Wood. Left: The New Ritz Catering Company Limited were listed as being responsible for the annual refurbishment of the venue on the sign that was on display near the exhibition shop during the 1980s.



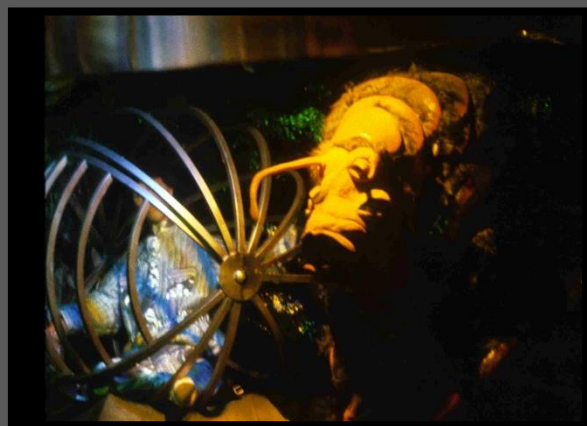
Above (from left to right): Andrea Kidd, Michelle Lesbriel and Laura Hedgecock standing in the exhibition entrance in 1984. Photograph © Graeme Wood Below left: A framed Five Doctors illustration in the entrance area that appeared on the covers of the two-volume set of *Doctor Who Programme Guide* books by Jean-Marc Lofficier (below right). Photographs © Richard Leaver





Top: *Warriors of the Deep* display including the Mryka and an armoured Sea Devil. Bottom: The Gundan and Logar spacesuit from *Planet of Fire*. Photographs © Richard Leaver





Previous page: Mestor the Gastropod from the Sixth Doctor's first story *The Twin Dilemma*. Above (clockwise from top): The *Frontios* display in the console room. Close up of the excavating machine. Close up of the Tractator with captured Plantagenet in the background. Photographs © Richard Leaver

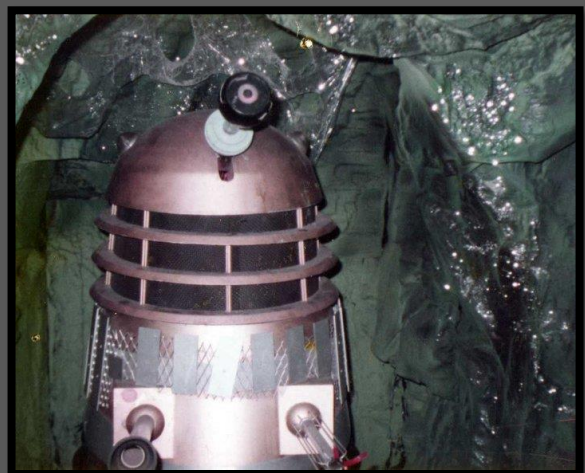


Top: Magma Beast from *The Caves of Androzani*. Bottom: Marshman from *Full Circle* with a Dalek lurking in the background. Photographs © Richard Leaver





Top left and right: The *Warriors of the Deep* display in 1984. Bottom: Vanir guard was part of the *Terminus* display. Photographs © Kevin Taylor



Mark Magrs visited the exhibition in 1984 and captured the range of exhibits on display which included items old and new.

Clockwise from top left: Terileptil from *The Visitation*. Sharaz Jek costume from *The Caves of Androzani*. A collection of masks and props including Jackal head and the Sutekh mask from *Pyramids of Mars* and the Mara snake from *Snakedance*. K9 and Dalek.

Photographs © Mark Magrs

DOCTOR
WHO
EXHIBITION

DEFY
THE

DALEKS

VISIT
THE

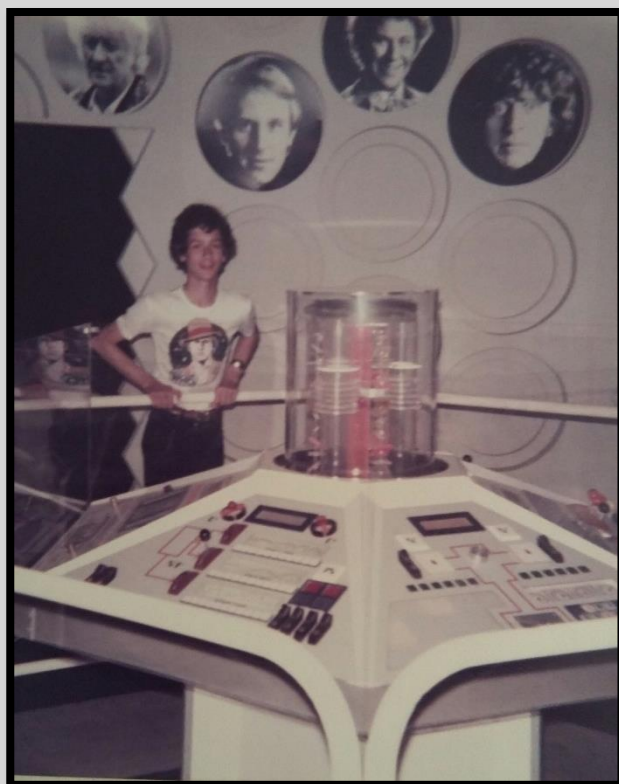
TARDIS



Steve Powner was five-years-old the first time his parents took him to the Blackpool exhibition. It was the start of a ten year pilgrimage.

"I remember feeling a combination of being excited and scared when we walked down the dark staircase to be greeted by a Dalek warning us not to smoke or risk being exterminated!

"The little shop was like a treasure chamber. My eyes lit up when I first saw all the items that were on sale. My parents bought me my first piece of *Doctor Who* Merchandise from there, it was the famous Terrance Dicks' *Monster Book*. Little could they imagine the size of the collection that this started.



Clockwise (from top left): Steve by the Police Box in 1983. Steve outside the exhibition and in the Console Room in 1984 wearing a Peter Davison T-shirt from the shop.

Photographs © Steve Powner



“Now every time we go to Blackpool I get a wonderful feeling of nostalgia when reaching that certain famous corner.”

Steve Powner

Above: Steve sitting on Bessie in 1985. Right: Steve and his best friend Nicholas sitting on Bessie in the same year. *Photographs © Steve Powner*



International Garden Festival
LIVERPOOL '84



Not too many miles away from the Blackpool Exhibition in 1984 there was an alternative *Doctor Who* display open to the public. The *International Garden Festival* in Liverpool was held between 2nd May to 14th October and was the first of many garden festivals that were created across the country in the 1980s and 90s.



Above: Twelve year old Jenny Shirt is captured posing in front of the TARDIS, a Dalek and K9.

Photograph © Jenny Shirt

Have you ever wondered who won those Design A Monster competitions and what it felt like to be a winner? Paul Pickford experienced just that when the entry he submitted in 1984 proved successful.

"The *Doctor Who* exhibition in Blackpool was a regular port of call as part of our family holidays throughout the 1970s and 1980s. My main memories are of being thrilled entering this darkened underground labyrinth, full of weird sounds and dimly lit props which, depending on what they were, were always bigger or smaller than you thought having seen them on TV. There also always seemed to be smaller children being led out in tears as the combination of spooky lighting, sound effects and monster costumes was too much, it certainly wasn't the way that the BBC exhibited the new series props when they got round to opening the exhibition in Cardiff, Blackpool took no prisoners!

"From the photos I took the flash cut through the lighting to show that a lot of the props seemed to have been roughed up, K-9 looked as though he had been vandalised with blue spray paint. A bit like Vorg's miniscope, in *this 'carnival of monsters'* the monsters were a bit maligned. Still it was a magical experience and always a treat, especially to see the new monsters from the latest series. The exhibition also has a special place in my heart as it helped set me off in the direction of the career I have today.

"When we visited in about 1983/84 my dad spotted that just before the shop there were details of a Design A Monster competition. Some previous entries were displayed and my dad said they were so bad that even I could do better. He was encouraging like that.



Above: Paul's winning entry, *Skorx the Amatrathon*. Image © Paul Pickford

"I'd always loved art and thought it was worth a go, so sent my entry in. Then what seemed like ages after one evening I got a call at home (very unusual) from Terry Sampson at BBC Enterprises saying that I'd won and that he'd like to arrange to visit me at home with a prize (yes, please) and arrange my trip to visit the *Doctor Who* set.

"I don't think I'd clocked what the prize was when I'd entered so was in a state of (happy) shock at this. This got even better when Terry and Julie Jones visited, both really charming, friendly people and brought a huge box full of merchandise together with actual props from the show via the exhibition.

BBC ENTERPRISES

Woodlands 80 Wood Lane London W12 0TT Telephone: 01 743 5588 & 01 576 0202 Telex: 934678 & 265781 Cables: Telecentre London

19th December 1984

Dear Paul,

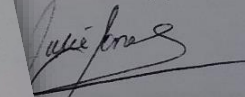
I am delighted to confirm that your entry in the BBC Doctor Who Design A Monster Competition has been awarded first prize by producer John Nathan-Turner.

As discussed with Mr. Sampson on the telephone, we will be visiting you at 12.00 noon on Thursday, 3rd January to discuss arrangements for your visit to London and to present you with an item from the Dr. Who Production. Hopefully a member of your local press will be present to interview you.

Meanwhile may I offer our congratulations and look forward to seeing you in the New Year.

Have a very merry Christmas.

Yours sincerely,



Julie Jones
Organiser, Exhibitions & Events.

BBC ENTERPRISES

Woodlands 80 Wood Lane London W12 0TT Telephone: 01 743 5588 & 01 576 0202 Telex: 934678 & 265781 Cables: Telecentre London

2nd January 1985

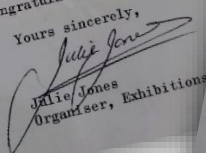
Dear Paul,

As part of your prize for being the winner of the 1984 Dr. Who, Design A Monster Competition, we would like you to accept with our compliments free admission to either of our Dr. Who Exhibitions during the 1985 season.

Whether you visit Longleat or Blackpool please take this letter with you which is to be shown at the ticket desk.

May I once again offer our congratulations.

Yours sincerely,



Julie Jones
Organiser, Exhibitions & Events.

BBC ENTERPRISES

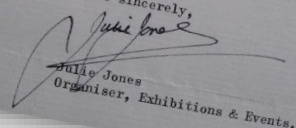
Woodlands 80 Wood Lane London W12 0TT Telephone: 01 743 5588 & 01 576 0202 Telex: 934678 & 265781 Cables: Telecentre London

2nd January 1985

Dear Paul,

This is to confirm that the props presented to you as part of the prize for being the Winner of the 1984 Dr. Who, Design A Monster Competition are genuine articles from the BBC tv Series.

Yours sincerely,



Julie Jones
Organiser, Exhibitions & Events.

Above: Paul's collection of BBC Enterprises letters from Julie Jones. Items © Paul Pickford



Photographs © Paul Pickford

"These were a gun from *Timelash*, a bat demon mask from *Snakedance* and, best of all, an actual Cyberman helmet. My mum said my face on seeing this was a picture! Actually the mask was a mash up of two different helmets, from Cybermen worn by Ian and Ken according to the Elastoplast labels inside but who cares, it was an original Cyberman helmet.

"I still think the 1980s Cybermen are the best designed ones. I still prize these...er prizes to this day and can't believe the Beeb gave them away. I'm sure this wouldn't happen now. I also got a free pass for a year to any of the exhibitions and there was the set visit to come.





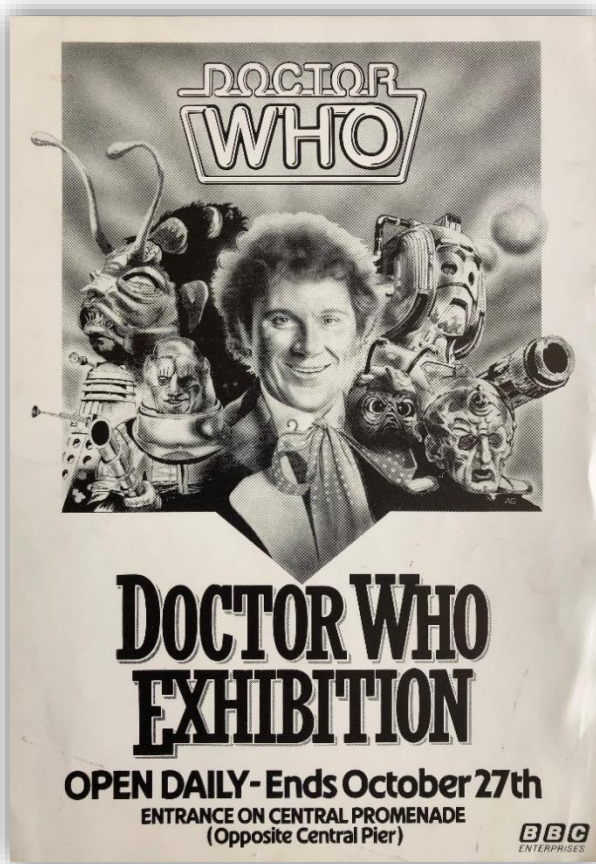
Above: Paul and his wife Sally with Colin Baker at the Blackpool Museum in 2006. Below: One of Paul's more recent pictures. Follow him on Twitter to see more @PaulPickford7 Images © Paul Pickford

"At this point things took a bit of a downer as the show was taken off the air for 18 months but my set visit was still on, just not for a while. Eventually I did visit with a friend and we had a great time. We had lunch with John Nathan-Turner and Colin Baker, both of them were great. JNT was a fantastic host, this was during the Vervoid bit of the *Trial* story and we met the cast, saw the sets, watched filming from the gallery and were treated like royalty. All this from an exhibition visit.

"There is something about *Doctor Who* that invites you to take part and draw, write or make. This experience gave me confidence in my drawing abilities which led me through college, university and a career as an illustrator and animator, also an associate with several galleries."



1985



1985 was a sad year for *Doctor Who* fans. Things began to turn sour when rumours regarding the cancellation of Season 23 first circulated. They were officially confirmed on *Newsround* and the main BBC News bulletins on 27th February. It was a bitter blow for fans of a show that had been running for over two decades.

Blackpool visitors were also unaware that this year would also be the last one for the exhibition. At the end of October it would close for good. But first there was the recently aired Season 22 to celebrate and many of the stories were represented – *Attack of the Cybermen*, *Vengeance on Varos*, *The Two Doctors* and *Revelation of the Daleks*.

Barney Miller visited the exhibition in 1985 and wrote about his experience in the *Ephemeral* fanzine. His report began by describing how difficult it was to find the place. He then went on to comment on the lack of visitors saying “during the hour and a half that I spent in the display I noted no more than ten people”.

Lack of attendees aside Barney stated “this years (exhibits) seem particularly well thought and presented.” It then comes as a surprise to the reader that the rest of the review is so dismissive!

He describes many of the props in a disparaging way starting with the Daleks at the bottom of the stairs which he feels are “crying out for a lick of paint or two”. He states that Mestor (“old mushroom features”) “is still one of the worst exhibits”, compares a “sickly coloured and sickly painted setting” to one of JNT’s shirts and claims that other items are “rather insufficient”.

Barney also has some words of advice for visitors taking photographs, “don’t waste your film” as the glass protecting the props makes them “resilient to photo flashes”.

He concludes his review of the exhibits by saying “hopefully a number of the more outdated ones will be removed during the break”. Little did Barney know that for the exhibition the next break would be a permanent one.

**ENCOUNTER YOUR
FAVOURITE CREATURES
PAST & PRESENT**

**GARM, MYRKA, THE YETI,
DAVROS and the DALEKS
SILURIANS, SEA DEVILS
TRACTATORS & MANY MORE**

DOCTOR
WHO
EXHIBITION

DEFY
THE

DALEKS

VISIT
THE

TARDIS



Above: The exhibition exterior as it looked during the final season in 1985. Barney Miller wrote in *Ephemeral* fanzine that the venue would "dramatically improve attendance if it went out of its way to publicise its existence. It took me a good half an hour to find it and I was purposefully looking for it!" He described the location as "a suspicious looking street bristling with greasy Fish and Chip shops and extortionately priced ice cream stalls". Photograph © Andrew Middleton

Left: Nicholas Hancock with his mum Patrica by Bessie in 1985. Photograph © Nicholas Hancock

During the 1980s Carlo Bianco's family made a number of trips to Blackpool from their home in Bedford but they only visited the exhibition once and that was in its final year.

"The trip to Blackpool when we went to the exhibition was July or August 1985 during the summer holidays and my school friend Mike Johnson travelled up with us. I guess we planned to go the exhibition since he was also a big fan of *Doctor Who*, we were competing together to complete our Target collection.

"I don't remember that much about the visit. The main memory was going down the stairs into the TARDIS console area and being surprised by the Cybermen who chased us around the exhibits. That is one of my all time favourite *Doctor Who* memories.

"Season 22 was the first series I recorded on VHS so I had watched it repeatedly. It was so good to see some of the exhibits, especially *Revelation of the Daleks* which was my favourite story at that time.

"I remember buying some postcards and a keyring. I think someone there told me it was possible to write to the BBC to get signed postcards from cast members and I did do that afterwards and managed to get signed ones from Colin Baker, Nicola Bryant, Anthony Ainley and a few others.

"I also remember getting a Dalek bubble bath although that might have been from the services on the way back down to Bedford."

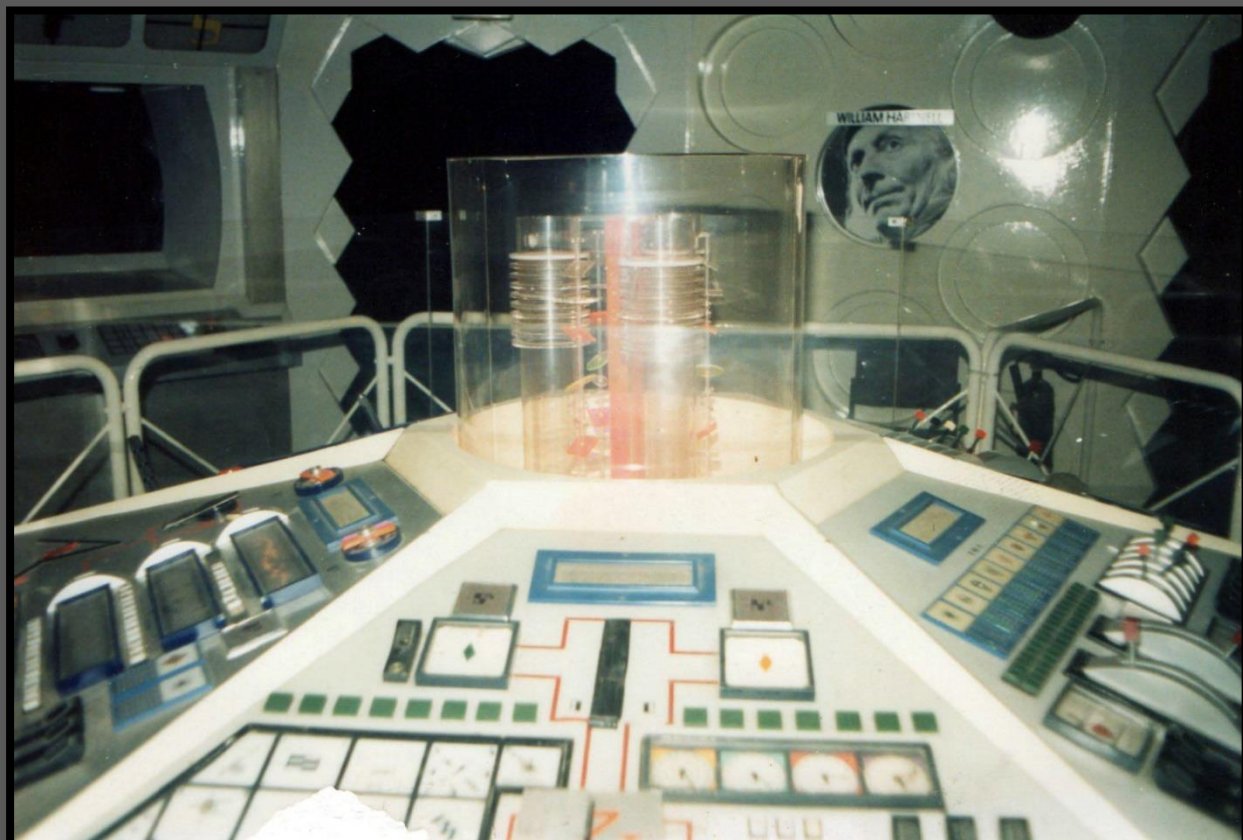
SEE COSTUMES AND PROPS
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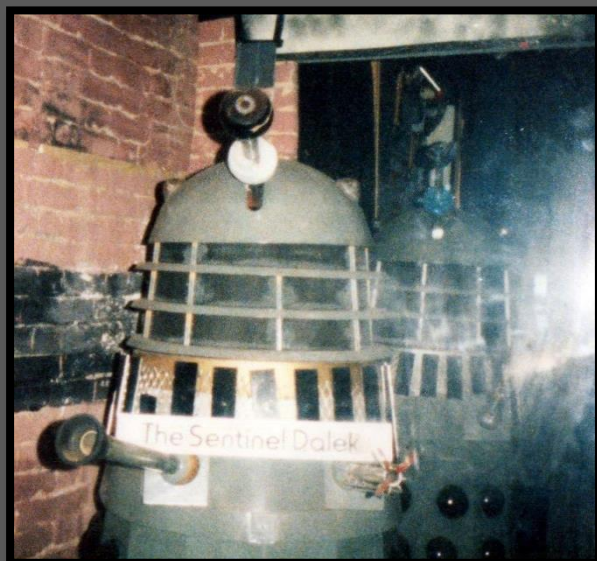
Above: Carlo's friend Mike squares up to a Cyberman outside the exhibition in 1985. Below: Volunteers dressed in costumes greet visitors. Following page: Carlo's mum Shirley with a friend. Photographs © Carlo Bianco







Above: The TARDIS console in 1985. In the background can be seen the much requested photograph of William Hartnell as the First Doctor that replaced the previous image of Richard Hurndall. Below left: Resident Dalek. Below right: Varosian Guard costume from *Vengeance on Varos*. Photographs © Carlo Bianco





Above left: Armoured Sea Devil and Silurian in the *Warriors of the Deep* display. Above right: Cybermen and Cryon in the *Attack of the Cybemen* set. Below left: Marshman, the Cyberscope and K9 were some of the items that made up the 'various' collection which also included a Zygon and the Garm from *Terminus*. Below right: Tractators from *Frontios*. Photographs © Carlo Bianco



Right: The Fifth Doctor's cricket inspired costume was on display near the shop. Below: In 1985 the display case at the bottom of the exit staircase contained a selection of masks and costumes including a Sea Devil, Sharaz Jek's mask from *The Caves of Androzani*, the Harlequin costume from *Black Orchid* and the Cailleach head piece from *The Stones of Blood*. They were accompanied by official BBC photographs from the series.

Photographs © Carlo Bianco



Right: An *Earthshock* Cyberman captures Carlo's brother Adrian by the BBC Enterprises shop which was given new signage in the 1980s.

Below: Carlo's friend Mike holding a Cyberman helmet. Over his shoulder can be seen Paul Pickford's winning design for the previous year's 'Design A Monster' competition. The latest range of Target posters were a big seller in the final year of the exhibition, some of which can be seen on the right.

Photographs © Carlo Bianco



For four days back in May 1985, Phil Newman took his first solo mini-break away from his home in Bournemouth and headed to Blackpool and more specifically the BBC Enterprises' *Doctor Who* exhibition for the one and only time...

"As someone hailing from "down South" and without personal transport, its smaller sister display at Longleat House was usually the only realistically-accessible option, and even then only by day-trip once or twice a year in an Excelsior coach packed with tourists. Oh, the times the drivers begrudgingly let me disembark at the main gates instead of after their circuit of the Safari Park to the bemusement of the other travellers! So this excursion was a big deal and I was determined to make the most of it.

"It was a bright, chilly Tuesday morning when I left the guest house and set off in search of my quarry. I'd known about it for years, of course - the on-screen promotion for the Exhibitions after many episodes had always intrigued me and I'd seen photos of some of the rare creatures it had hosted over the years - so the excitement of walking along the legendary Golden Mile looking for the turning off the Central Promenade where I would find the TARDIS entrance was tangible.

"When I did, I found a solitary - and rather forlorn-looking! - battered grey *Resurrection/Revelation* Dalek guarding the doorway before the painted tableau of the Six Doctors. I could already hear the familiar grating tones of the Sentinel Dalek ordering me to "Identify!" merging with the voice of K9 and various other sound effects emanating from deeper within the complex as I entered the kiosk, paid my 30p and descended the stairs. There was also a video monitor mounted high on a bulkhead running the Davison/Baker regeneration on a loop.



Above: The view down Chapel Street in May 1985.
Photograph © Phil Newman

"Though my memory of the precise order of the displays has faded over time, I do recall certain key exhibits from along the main corridor: a *Warriors of the Deep* tableau with a Silurian, Sea Devils and their large, green vase-shaped cutting device; a small mirror-backed display on the right featuring the Black Orchid in its terrarium perched atop a revolving pedestal alongside the book it inspired; the Kartz-Reimer module from the then recently-transmitted *The Two Doctors* featuring both Sontarans, Field Marshal Stike standing on the left holding one of the Meson Cannons with Varl seated inside the module itself.

"I remember being particularly captivated by a large display of assorted heads, masks and props, some dating back to the mid-70's. Sutekh's "jackal" head and mask were there, as were Styggron's head (eyes still blacked out with gaffer tape just as they had been in the Longleat Celebration Costume/Make-Up Tent two years earlier), Borusa's skullcap and Coronet from *The Five Doctors*, the *Snakedance* Mara puppet, a Dum Voc head, the Matrix circlet from *Arc of Infinity*, a Dalek Trooper gun from *Resurrection* and the remains of the *Enlightenment* crystal.



“Entering the main Console Room area, I was immediately taken with how spacious it felt, with its full-size Central Console and larger “viewing windows” hosting a great selection of exhibits - much more impressive than its Longleat counterpart!

“The displays here were focused mainly on more recent stories; from *Frontios*, two Tractators guarded their spherical cage and excavating machine, whilst in the next display, from *Attack of the Cybermen*, a much slimmed-down (!) Cyber-Controller was accompanied by one of his silver minions, “observed” on both sides by a Cryon. I was very impressed with the carved monolith of the Doctor from *Revelation of the Daleks* in the next window bay. Dashed with fake blood, it was detailed enough to withstand close inspection, as was the transparent “glass” Dalek which was placed alongside it, even if it had lost the odd hemisphere and gun spoke!

Console Room in 1985. Photograph © Phil Newman

“The final display area, which seemed to take up the whole of the far side of the room, had the feel of a derelict warehouse from *Resurrection of the Daleks*. Centred around Davros - curiously, it was the original, now badly-decaying Wisher/Gooderson mask on display, not the Molloy sculpt - with a Dalek Trooper and what should have been a patrolling “Exhibition” Dalek, except the mechanism had seized up, so it was static on the day!

“There were other old creatures dotted around the peripheries of this area too: an Axon, the Garm, a Marshman and, leant against a concrete pillar, Broton, Warlord of the Zygons! I was amazed that still survived in one piece! On the way out of the Control Room, I noted Tony Oxley’s detailed mechanical “Dalek Brain” exhibit fixed to the wall.

“Exiting the venue up the bright white staircase, I recall coming across one final wall-mounted display which truly appalled me: an original Sea-Devil head from 1972 had literally been spliced in two, positioned so each half faced the other, connected only by a swath of original blue string net from its costume. I couldn’t believe that such an iconic item had been treated in so cavalier a manner! But it didn’t dampen my enthusiasm for the exhibition and I returned there several times that week.

“Taking a different route on one occasion, I passed the entrance to an amusement arcade themed around *The Wizard of Oz* in a side-street. In the window were, as you might expect, life-size representations of a Scarecrow, Lion and Tin Man - *except* that (and I did a literal double-take myself here!) the Tin Man was actually an *Invasion of Time* Sontaran costume sprayed silver, complete with belt and ridged boots! The collar had been filled in and the helmet replaced by an upturned silver flowerpot with a cartoony face for its head! It was the oddest and most unexpected sight imaginable!

“As something of a regular visitor that week, I often got chatting with the lad manning the kiosk, a local fan, who on busy days would “dress for the occasion” in one of the Sea Base Four uniforms from *Warriors of the Deep*! At one point I asked if there was any chance I could get a spin in the Dalek outside, and, after consulting with the manager, he agreed. Aware that there was little chance of much public interaction positioned by the TARDIS - it was a quiet week out of season - I asked permission to trundle up to the corner so people could at least see the Dalek as they walked along the prom.



Above: Half a Sea Devil head, an Early Cyberman helmet and a *Robots of Death* mask on display in 1985. Photographs © Phil Newman



Above: Phil sitting in the Dalek waiting to surprise the Blackpool holidaymakers. *Photograph © Phil Newman*

"I thought it would be fun to stay quite still but just move the dome and eyestalk occasionally, following the passers-by. Unseen, it was fascinating to hear their reactions; some would just shout "Exterminate!" at it whilst keeping their distance, others would be braver and try to peer in through the gauze neck-drum, curious to see if there was an operator inside, or grab the sucker arm and gun. One guy even shouted at the lad in the kiosk, asking him if he was controlling it!

"The highlight though was when a couple sauntered up and started prodding the eyestalk, telling the Dalek to "go away, you horrible thing!" and the like...I stayed very still, crouching low so they couldn't see me inside - until they threatened it with a 99 ice-cream cone.

"Then I suddenly pushed forward, bringing the Dalek to life and screaming "Exterminate!" in as loud and gravelly a voice as I could muster! They literally jumped, screamed and scarpered! I had personally taught *those* human beings the power of the Daleks! And, I must confess, I savoured every moment!

"Looking back now, more than 35 (!) years later - where *has* that time gone? - I'm so glad I made that trip when I did. It was a special time, with some great memories. Viva Blackpool!

"(Now, I wonder what happened to that silver Sontaran...?)"



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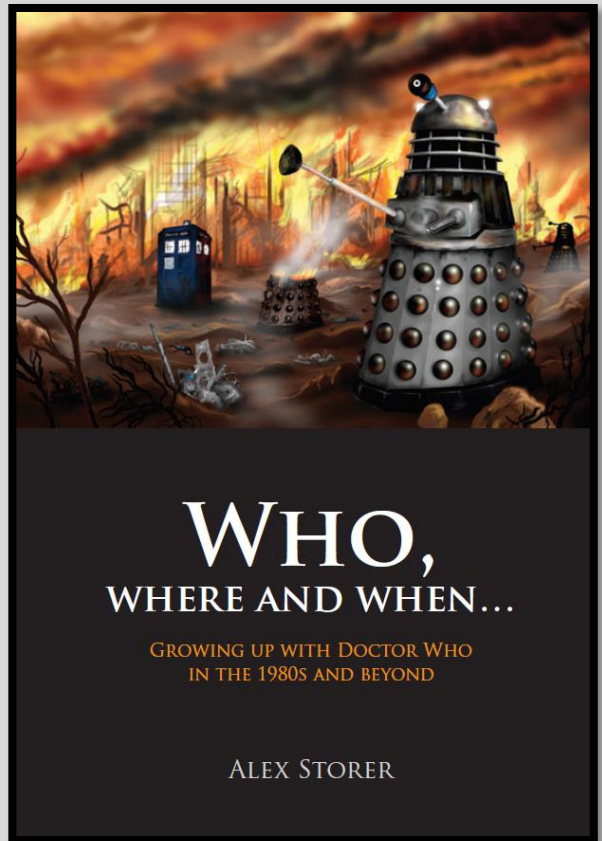
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In 2011 artist Alex Storer published an online account of what it was like growing up in Sheffield as a *Doctor Who* fan in the 1980s. “*Who, Where & When* is a reflection on those days and beyond. In it Alex described the ‘excitement of exhibitions’.

“I’ll take you to...” Colin Baker’s closing words left me in a state of intrigue at the end of 1985’s season closer, *Revelation of the Daleks*, but I was also sad the season had come to an end. However, just after the end titles had finished, a short advert for the *Doctor Who* exhibition in Blackpool flashed up. An *exhibition!* I just had to go – my parents knew they wouldn’t be given any choice, so a family holiday to Blackpool was booked.

“I was seven years old in 1985. Back then, my small world evolved around *Doctor Who*. There wasn’t an hour in the day when I wasn’t thinking about it – in class at school, I would drift; my thoughts veering back over the most recent episodes, and at any opportunity I would be drawing Daleks or creating my own *Doctor Who* comic strips.

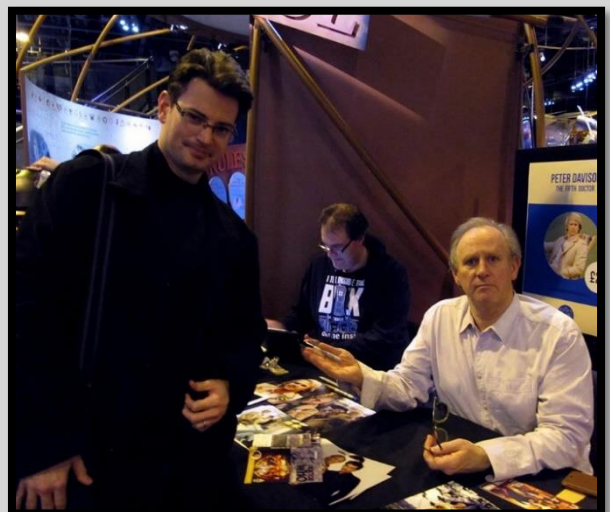
“The few months that passed between the end of Season 22 and our summer holiday in Blackpool felt like an age, but the big day finally came. I remember walking up the Golden Mile – even the name, *The Golden Mile* somehow sounded like somewhere the TARDIS might materialise. And a few yards up the street, it actually would. As we made our way across the Central Promenade, my ears pricked up at the familiar sound of the Peter Howell theme tune drifting through the air. Before I could even see the exhibition, the magic had started. What really excited me was hearing the *full* arrangement for the first time and discovering the “new” parts of the music, which you didn’t get to hear on TV!



Above: Alex’s book *Who, Where and When...* is available as a free download from

http://www.sevenzero.net/who_where_when.html

Below: Alex meeting Peter Davison at the National Space Centre in 2016. Images © Alex Storer



"We turned a corner, and there it was – a wall adorned with the faces of all six Doctors, Bessie basking in the sun and the exhibition's iconic entrance – the TARDIS itself.

"Most exciting of all was my first sighting of a real Dalek, standing guard outside the entrance. Painted in livery fresh from *Revelation*, I trembled with delight as I got up-close to one of the Doctor's arch enemies. But there was no time to hang around – my parents paid the entry fee, and we all stepped into the TARDIS...

"My first memory of the exhibition was the steep entry staircase and the thrilling descent into semi-darkness. Before we had even made it down the stairs, I had spied another Dalek waiting to greet us at the bottom – this time it was moving! Daleks, Sea Devils and Silurians – I didn't know where to look; it was all too much!

"I remember being slightly unsettled by the animated Gundan Warrior who towered over me, and it was an absolute delight to see the Sontarans from *The Two Doctors*. I was still scared of the Malus, who had already petrified me when *The Awakening* was broadcast, but I was so eager to get to the main exhibit, I didn't pay too much attention to what else was in the corridor, as it snaked round and led to the TARDIS console room, the exhibition centrepiece.

"As I emerged from the darkness of the corridor, I found myself staring at walls adorned with the familiar, comforting 'roundels' and a fully animated TARDIS console taking pride of place in the centre of the room. What a sight to behold! The six Doctors' faces were inset into some of the roundels, and much to my fascination, there was a moving Dalek "brain" encased on one of the walls.



Above top: Alex outside the exhibition in 1985 with Bessie and a Dalek. Above bottom: Alex and his mum in the console room. In the background can be seen the Sixth Doctor's gravestone from *Revelation of the Daleks* and the *Attack of the Cybermen* display. Photographs © Alex Storer



"Huge windows opened out into the display areas where I could see Cybermen, Cryons, Tractators, a Zygon, K9 and the terrifying glass 'incubating' Dalek, alongside the haunting blood-stained statue of the Sixth Doctor.

"However, the corner which kept my attention for the longest was Davros and the Daleks. It was exciting enough to be able to press a button and make the Dalek talk and flash its lights, but lurking at the back, straight from *Resurrection of the Daleks* was a destroyed Dalek with its mutant hanging out!

"My dad took photos, while I explored the exhibition with my mum. So many buttons to press! Despite the wide range of props and costumes on display, I continually found myself drawn back to the *Resurrection* display,

and I remember being transfixed by the Dalek brain, watching the various components moving around. Even though I knew this wasn't from the series, it added to the mythology of my favourite villains.

"The shop was in a corridor before the exit. I remember drooling over the amount of merchandise on sale, though much to my frustration, there were no toys.

"I was desperate for a Dalek but would have to make do with some Fine Art Castings models. I still left with a packed bag of goodies – the *Radio Times 20th Anniversary Special*, a badge of the current 'neon tube' logo, the two Fine Art Castings Daleks and a TARDIS, a Target poster of a cross-section Dalek, various postcards and Dalek t-shirt!

"I remember a feeling of disappointment as I realised this was already the end of the exhibition, as we made our way up the exit stairs, back to reality and the blinding light of day. Later that same week, I dragged my parents back to the exhibition for one more adventure, and it was during that time that I met a Cyberman...

"My memory of that second visit is more vague – such was my impatience to return to the console room, I don't even recall looking at the corridor exhibits again. On both occasions, I don't recall there being many other people there – it seemed like I had the place all to myself, which felt rather special. And looking at the few photos I have, indeed we were alone. In hindsight, this probably wasn't great news for the exhibition, but either way, I was lost in other worlds – until a towering Cyberman came marching through the door!

"My dad bought a BBC Records cassette from the shop – *Space Invaded: BBC Space Themes* – which contained the full version of the 1980 *Doctor Who* theme tune, plus other themes such as *Blake's Seven*, *Tomorrow's World*, *K9 & Company*, *The Hitch-Hiker's Guide to the Galaxy* and the *Leisure Hive* suite. *Space Invaded* became the soundtrack to the rest of that holiday in Blackpool and to this day, it still reminds me of the awe and wonder I experienced at the exhibition. Even just the thrumming opening notes of the *Leisure Hive* suite almost immediately evokes the menagerie of voices and sound effects or the distinctive aroma of perspex and latex.

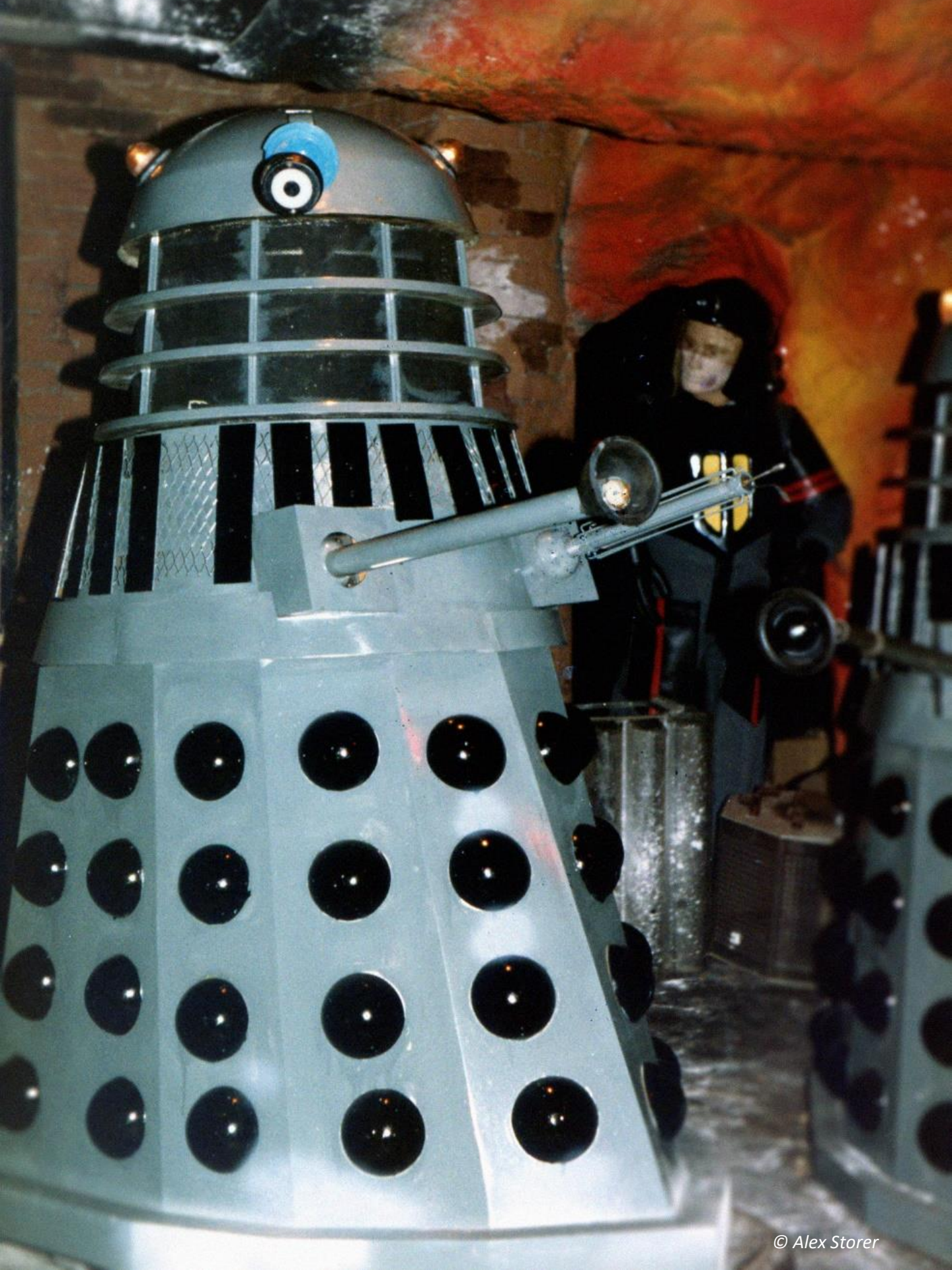
"Frustratingly, most of our photographs of the exhibition came out dark, and the photo of my encounter with the Cyberman was blurred. But even so, these photos were a lasting record of two amazing days.



Above: The 'incubating' Dalek, part of the *Revelation of the Daleks* display. Photograph © Alex Storer Inset: *Space Invaded* cassette cover.

"I was disheartened that the darkest photo was the *Resurrection* display. However, a couple of years later, I unexpectedly received a letter from my cousin containing couple of fantastic shots of that very display, which they'd taken during a visit in 1984.

"To be writing about the original Blackpool exhibition (and illustrating the cover to this book) thirty-five years later, is testament to its success, and the creativity of its curators – their ability to bring to life the worlds we had seen on screen and the impact that it had on my younger self. The whole experience was magical, and out of everything I have ever enjoyed about *Doctor Who*, that visit to the exhibition in 1985 remains my single most treasured *Doctor Who* memory and a special highlight of my childhood."





Colin Hilton and his family were on holiday when a change in the weather resulted in a surprise discovery and the start of a lifelong passion.

"It was midweek and a cold and showery day. I was standing on the sea front opposite Central Pier with my mum and dad. The year was 1977. After several days of glorious sunshine, we were hit with bad weather so were looking for something to do indoors. We'd just done the waxworks and were pondering what to do next when we spotted the *Doctor Who* exhibition.

"I don't know whose idea it was to go in. I had only just started watching the series with *The Robots of Death* but within minutes my dad was taking me in to the darkness beyond the blue doors of the Police Box. I have to admit I was full of trepidation as I didn't know what to expect!

"Standing at the bottom of the stairs was a Voc and a Dum robot which I recognised but there were a lot of other aliens I didn't. This first trip is sketchy in my mind apart from the fact that I clung to my Dad for comfort. I was only 7.



Top left: Colin by Bessie in 1985. Photograph © Colin Hilton Above: The *Robots of Death* display in 1977. Photograph © Stuart Glazebrook

"Within a year I became a big *Doctor Who* fan, hardly ever missing an episode which meant every visit to Blackpool became an opportunity to go to the exhibition.

"I was usually accompanied by at least one parent but eventually I built up the confidence to go in alone by convincing myself that all the monsters were safely locked away behind glass!

"In 1980 I moved to a new school and met a boy called Paul. He was to become my lifelong friend. As children we lived and breathed *Doctor Who*. Within a couple of months of knowing each other my parents took us to Blackpool for the illuminations and I told him of the delights awaiting within the TARDIS on the Golden Mile. He recently reminded me how I built it up so much on the way there that by the time we arrived at the entrance he was so terrified of going in that he insisted my mum accompany us. She duly obliged.

"It became a regular haunt over the years and we would look forward to seeing what new delights were there each season. A highlight was always the shop where we could get much more merchandise than anywhere else. We saved all our pocket money in order to buy as much as possible on each trip. We went so many times that I remember going in one evening with my parents and my dad telling the manager that we came in so often we should be made shareholders. The manager walked away and came back with a free pass for our next visit.

"In its final year we met a man called Ian Taylor who regularly dressed up as a Cyberman. He became a friend and introduced us to others who used to dress up including Kevin Taylor, John Field and Stuart Glazebrook. I remember hearing the news that it was to close. What a sad day. I went in the autumn of 1985, not realising it would be my final visit. I assumed we would go back again as usual the following year. Sadly it wasn't to be.

"However, out of every tragedy comes something good and shortly after the exhibition closed, the *Blackpool DWAS* local group was born. It seemed only natural to join. Everyone there had some connection to Blackpool or the exhibition or both.



Above: Colin with two Cybermen friends. Nigel Peever on the left and Ian Taylor on the right. Below: A piece of metal from the exhibition entrance that Colin acquired after the venue closed in 1985. Photographs © Colin Hilton



"I've been involved with countless exhibitions since then and visited many too but none have impressed me as much as the one opposite Central Pier. It evokes such nostalgia at merely the mention of it, to myself and my friends.

"Friends that, to this day, are still close to me all these years later and who have recently helped me through tough times. That little blue box on the Golden Mile has a lot to answer for."

After capturing the sounds of the exhibition in the mid to late 1970s, Jeremy Spencer found a new way of recording his experiences with advice from his dad. Here he explains the techniques he used from the early 1980s to when the exhibition closed in 1985.

"In later years I took to taking photographs of the outside of the exhibition and the exhibits inside. I used a Zenith 35 mm SLR camera and learned from my father that to get some good images instead of using a flash you needed to use a 400 or 1000 ASA film, which was more sensitive to light.

"If you used a flash the light would bounce off the glass partitions which divided the visitors from the exhibits. This would white out the image and the coloured lights illuminating the exhibit, which sort of created an atmosphere and depth to the scene.

"The disadvantage in not using a flash was that if the exhibit had very little lighting on it, then the film could not capture the image very well. On exhibits that were well lit, it captured the colour lighting and a more accurate photograph of what you saw."

Over the next few pages we present a selection of Jeremy's photographs that capture what the exhibition looked like inside and out between 1982 and 1985.

Left from top to bottom: Jeremy outside the exhibition in 1983. Looking back up the entrance staircase in the same year. The stegosaurus model from *Invasion of the Dinosaurs*. A Dalek on the *Castrovalva* set in 1982.

All photographs © Jeremy Spencer





A range of exhibits from the 1980s. Clockwise (from top left): Omega from *Arc of Infinity* in 1983. Monarch, supreme ruler of the Urbankan race, from *Four To Doomsday* in 1982. A reptilian Terileptil from *The Visitation* also in 1982. Cybermen on the *Earthshock* display in 1983. The TARDIS Central Console in 1982.

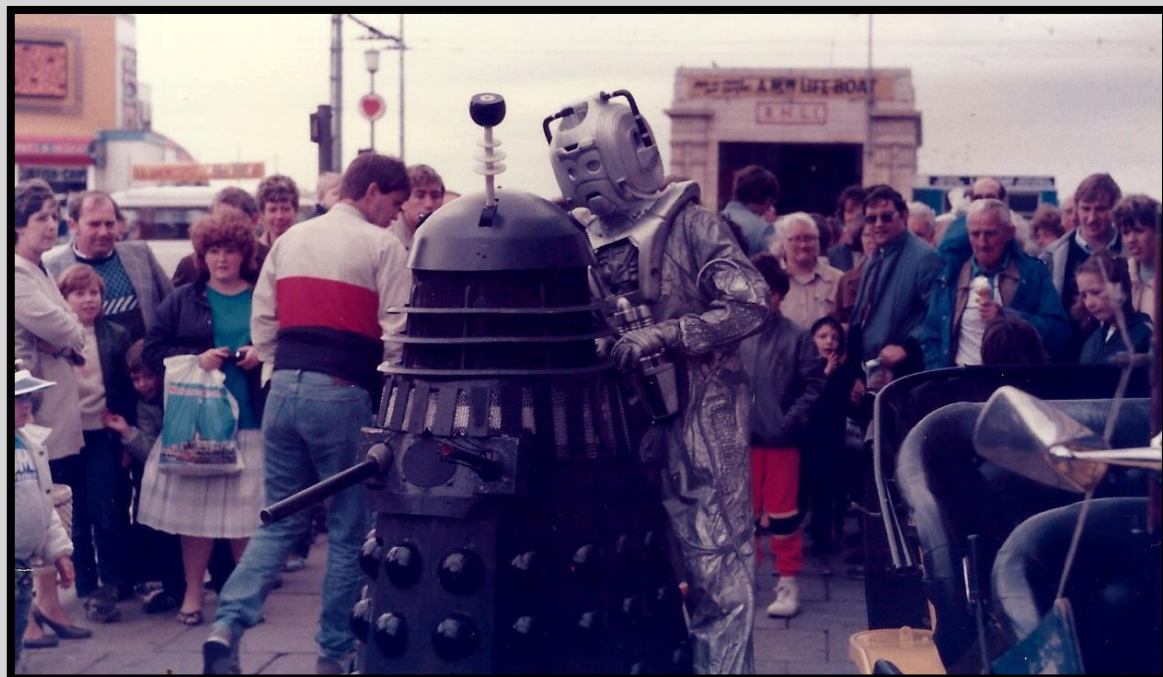
All photographs © Jeremy Spencer



Top left: Jeremy outside the entrance on Saturday 22nd June 1985. Notice how plain the box office was in the final year of the exhibition. Gone are the previous geometric designs in black and white and bright colours, replaced by very plain walls with a few promotional posters dotted around. Top right: The 'Goon' Dalek was a permanent fixture outside the exhibition during the last couple of years and volunteers dressing up in the original costumes were still a regular occurrence. Left: Visitors could have their picture taken with Bessie or the Dalek at the reduced price of just 99p! Photographs © Jeremy Spencer



Above: A wider shot of the outside of the exhibition in 1985 showing the advertising board featuring the first Six Doctors and promising "the Mryka, the Yeti, the Daleks, Sea Devils and many more". Below: Two of the Doctor's deadliest enemies put on a show for the crowd. *Photographs © Jeremy Spencer*



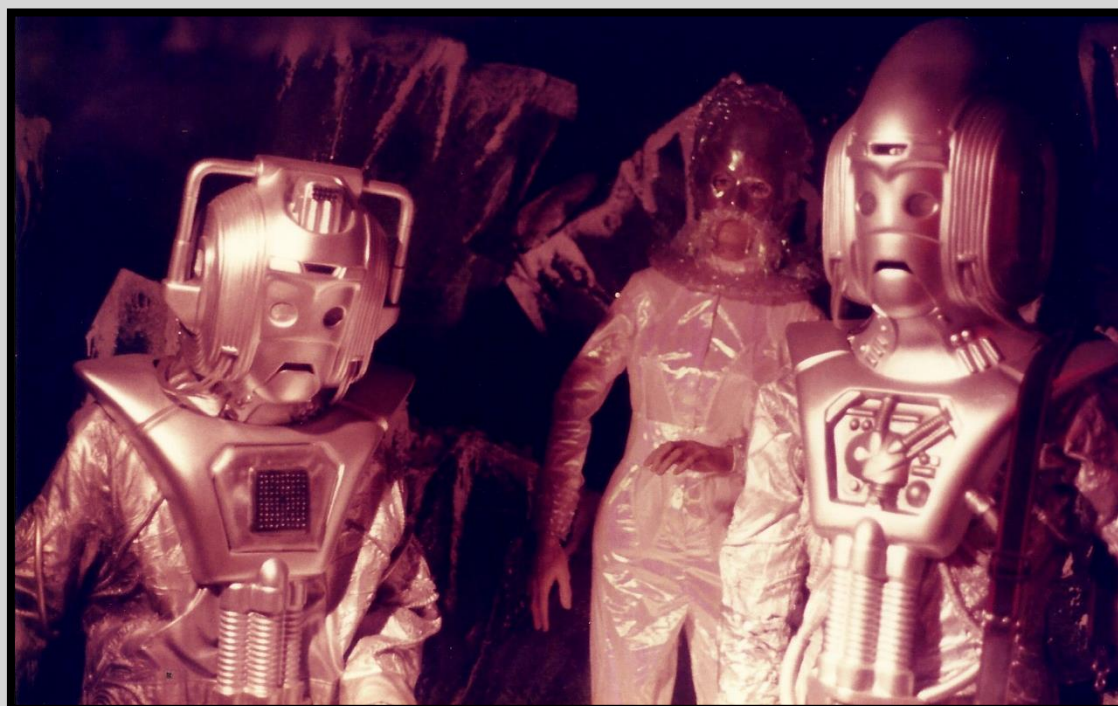


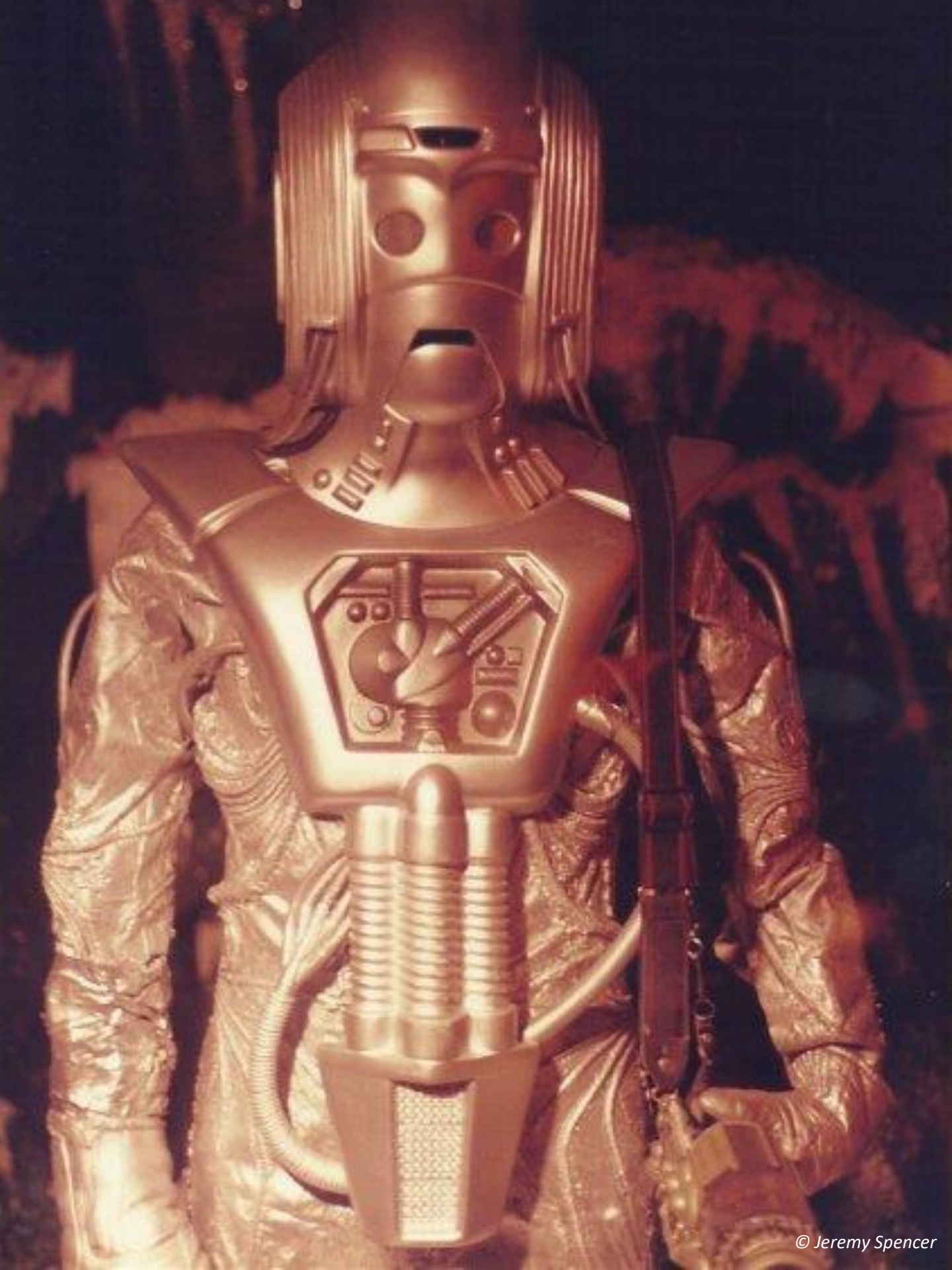
Some of the exhibits from the final season. Above: Two Sontarans with the Kartz-Reimer module from *The Two Doctors*. Below left: A Dalek. Below right: The Pirate Captain. Photographs © Jeremy Spencer





Above: The *Resurrection of the Daleks* set included Daleks and Dalek Trooper costumes.
Below: The *Attack of the Cybermen* set included a Cyberman, Cryon and the Cyber-Controller.
Photographs © Jeremy Spencer







Top left: A Varosian Guard costume from *Vengeance On Varos* comprising of a black wool jacket with faux-leather shoulders and red epaulettes, black trousers with red piping, and a metal link belt and shoulder harness. The jacket and belt have the Varos 'V' insignia, with paratrooper wings affixed to the epaulettes.

Left: The Axon monster from *The Claws of Axos* was not only one of the oldest costumes still on display in 1985 but also one that had been on show in the opening year of 1974. Above: The Malus prop from *The Awakening*. Following page: The Sixth Doctor gravestone from *Revelation of the Daleks*.

Photographs © Jeremy Spencer



On Friday 30th August the venue held a special event that was attended by the Sixth Doctor, his companion Peri and producer John Nathan-Turner, all in support of the 1985 BBC *Children In Need* appeal.

The personal appearance was very popular with fans as it included an opportunity to meet the guests and get autographs and photographs in the console room.

A short filmed segment of the day was broadcast on BBC1 on Friday 22nd November by which point the exhibition had closed it's doors forever. The clip showed the Doctor and Peri arriving in Bessie and meeting fans inside where Colin was heard saying "terribly squashed in here isn't it?".

Steve Powner was one of those who were there on the day, "Mum and I queued for hours but it was worth it to get to meet all three of them. Mum got on really well with Nicola and Colin was so friendly, even recording a message on my tape recorder for my friend Nicholas who couldn't be there."

BBC Enterprises donated all the money that came from admission fees during the August Bank Holiday weekend to *Children In Need* and altogether the 1985 appeal raised £4, 476, 780.

Right (top to bottom): Colin arrives at the exhibition. *Photograph © Kevin Stout* Colin greets fans young and old. *Photograph © Richard Thomas* John Nathan-Turner chats to Simon Simmons (far right), his mum and younger brother Iain. visitors. *Photograph © Kevin Stout*

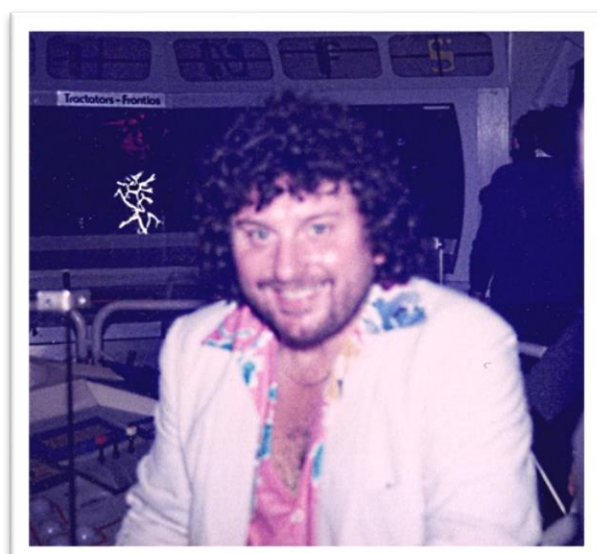




Barbara Dixon worked at the exhibition when Colin, Nicola and JNT visited. They happily posed for pictures with her children and spent time chatting to the family.

Photographs © Barbara Dixon





Clockwise from top: Fans queue watched over by DWAS members David Saunders (under the '1' sign, Gordon Roxburgh (on the right of David), Dominic May (slightly obscured) and Paul Zeus (under the 'x' sign). Colin and Nicola in the Console Room. JNT poses for a picture.

Photographs © Roger M Dille

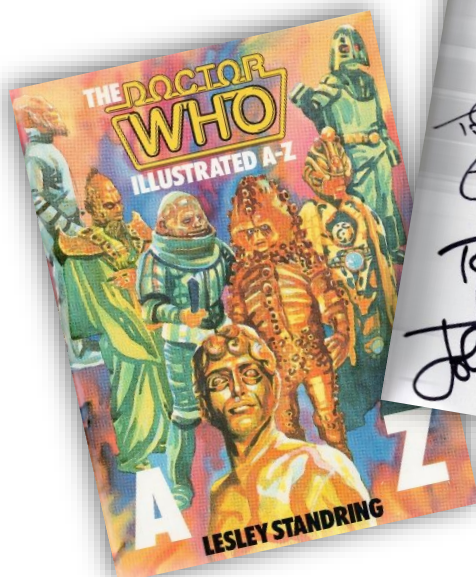
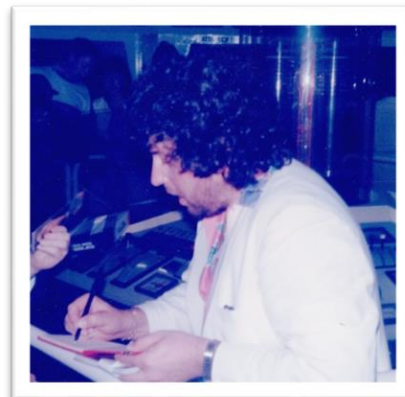
**DOCTOR
WHO
EXHIBITION**

**DEFY
THE**

DALEKS

**VISIT
THE**

TARDIS



To Philip
 Lesley Standring
 To Philip
 Best Wishes
 John Nalder



Philip Brennan made a return trip to the exhibition to attend the *Children In Need* event. He got the three guests to sign his copy of *The Doctor Who Illustrated A-Z* book.
 Photographs © Philip Brennan



Photograph © Steve Powner



Photograph © Colin Hilton



Photograph © Matt Fitton



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Photograph © Barbara Dixon



Photograph © Kevin Stout

When the Blackpool venue closed at the end of October 1985 it left BBC Enterprises with just one permanent exhibition. The Longleat venue kept going until 2003 when it was decided to refresh the attractions across the Wiltshire site.

The Blackpool closure was unexpected and unannounced. Fans had enjoyed the Children In Need event and many were looking forward to returning to the seaside attraction in 1986. Little did they know this would not be possible.

Even now, thirty five years later, the reasons are still a little unclear. Was it due to the suspension of the series, the lease ending on the basement space, the plans to take some of the exhibits to America? Whatever the truth, it was a devastating decision for those who had grown to love the place.

One such person is Roger M Dilley who happened to pass by as the space was being cleared out. "Sadly, in the winter when they closed it down, I remember the huge disappointment when I descended those magical stairs to find workmen ripping out all the sets. I was so distraught I didn't think to ask if I could take any souvenirs. So all the panels and signs ended up in a skip."

News about what was happening soon got around and regular attendee Kevin Taylor felt compelled to write to Julie Jones for clarification. The reply he received in January 1986 was brief but implied that the BBC were looking for new ways to market the series.

It wasn't quite the end of Blackpool's association with the Doctor as David Boyle's second incarnation would run in the town between 2004-2009 giving fans the opportunity to revisit those halcyon days.



The Doctor: *"There's nowhere else like it in the Universe. Not this Universe, anyway..."*

Peri: *"It's OK, I suppose. If you like that sort of thing..."*

There is a certain irony in Season 23 being cancelled as one of the planned stories was due to be *The Nightmare Fair* by Graham Williams. This missing adventure was set in Blackpool with the Sixth Doctor and Peri finding themselves at the Pleasure Beach.

The Target novelisation was first published in 1989 giving fans a taste of what might have been if the serial had actually been filmed.

BBC ENTERPRISES

Woodlands 80 Wood Lane London W12 0TT Telephone: 01 743 5588 & 01 576 0292 Telex: 91403R & 2651781 Facsimile: Telecentre London

JJ/AR

21st January 1986

Mr. Kevin Taylor

Dear Kevin

Thank you for your recent letter.

I will confirm that the Doctor Who Exhibition is closing after eleven years in Blackpool. It has been very successful but we now feel it is time to look for fresh ideas for promoting Doctor Who and we are therefore considering a number of alternatives both in the U.K. and overseas.

The Longleat Exhibition and shop will be continuing and you can rest assured that all the Doctor Who exhibits will be put to good use.

Thank you for your interest.

Yours sincerely



Julie Jones
Organiser Exhibitions & Events



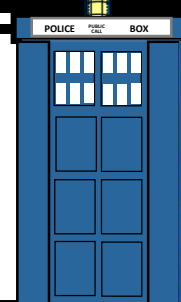
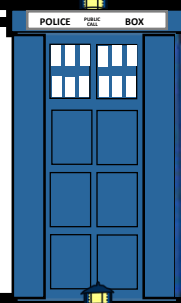
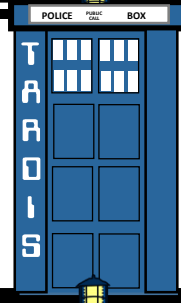
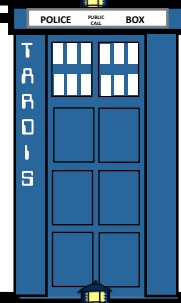
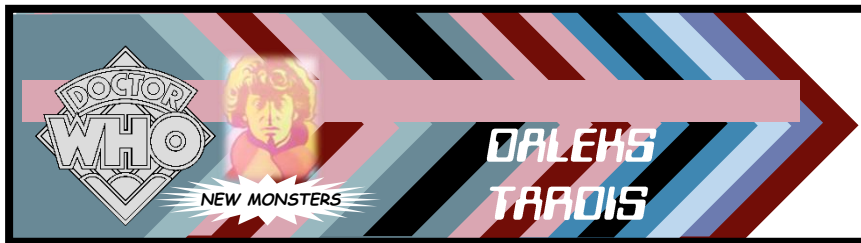
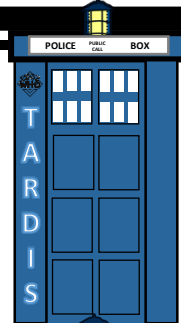
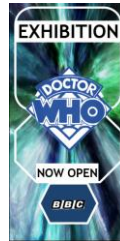
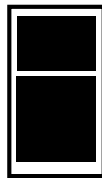
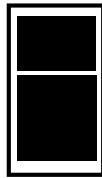
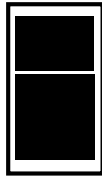
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EXHIBITION EVOLUTION

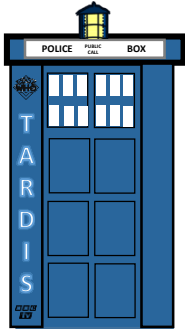
DOCTOR
WHO
EXHIBITION

DEFY THE DALEKS VISIT THE TARDIS

TARDIS →

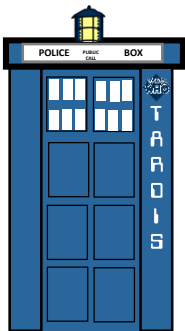


TARDIS TIMELINE



1974

Corner pillar is decorated with TARDIS lettering and the 'Doctor Who' and 'BBC tv' logos.

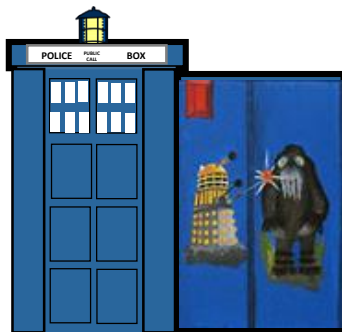


1976

'Doctor Who' logo, and new font TARDIS lettering are added to one edge of the corner pillar.

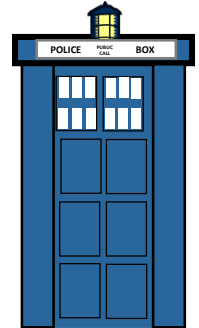
1980

A Dalek and a Mandrel and BBC Enterprises are painted onto the side of the extension.



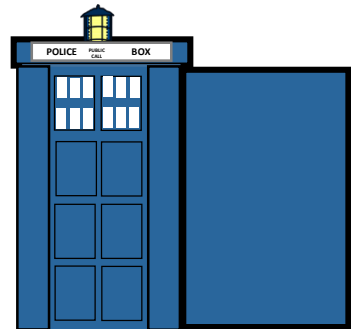
1975

All decoration on the corner pillars removed.



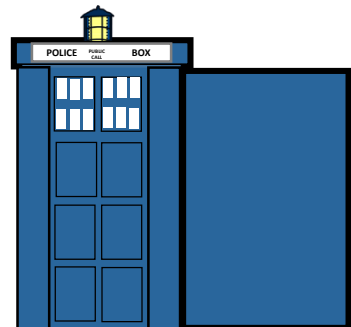
1977

The Police Box is extended to provide more space for the ticket booth.



1984

All decoration is removed to leave a plain TARDIS.



3. DEFY THE DALEKS



THE DOCTOR'S DEADLIEST FOES

For many fans the Daleks were a major reason for visiting the exhibition. Alex Storer shares his personal obsession and charts the changes seen over time.

"I became fascinated with the Daleks at an early age. I remember in the early 1980s, being quite disturbed by children's television programmes such as *Jigsaw* and *Chockablock* – things that were supposed to be fun, completely freaked me out, while things that were designed to be terrifying – like the Daleks – enthralled me.

"I already knew the Daleks before *The Five Doctors* aired, so I can only imagine that I had seen the repeats of *Genesis of the Daleks* or *Destiny of the Daleks* in the early 1980s. I still can't say why they captivated me, but I have remained obsessed with them ever since.

"It would be unthinkable to have a *Doctor Who* exhibition without the Daleks, and although the majority of Daleks which appeared at Blackpool had been purpose-built for the exhibition, they remained a consistent attraction throughout its tenure, as advertised by the "Defy the Daleks" slogan that was emblazoned on the signage above the entrance.

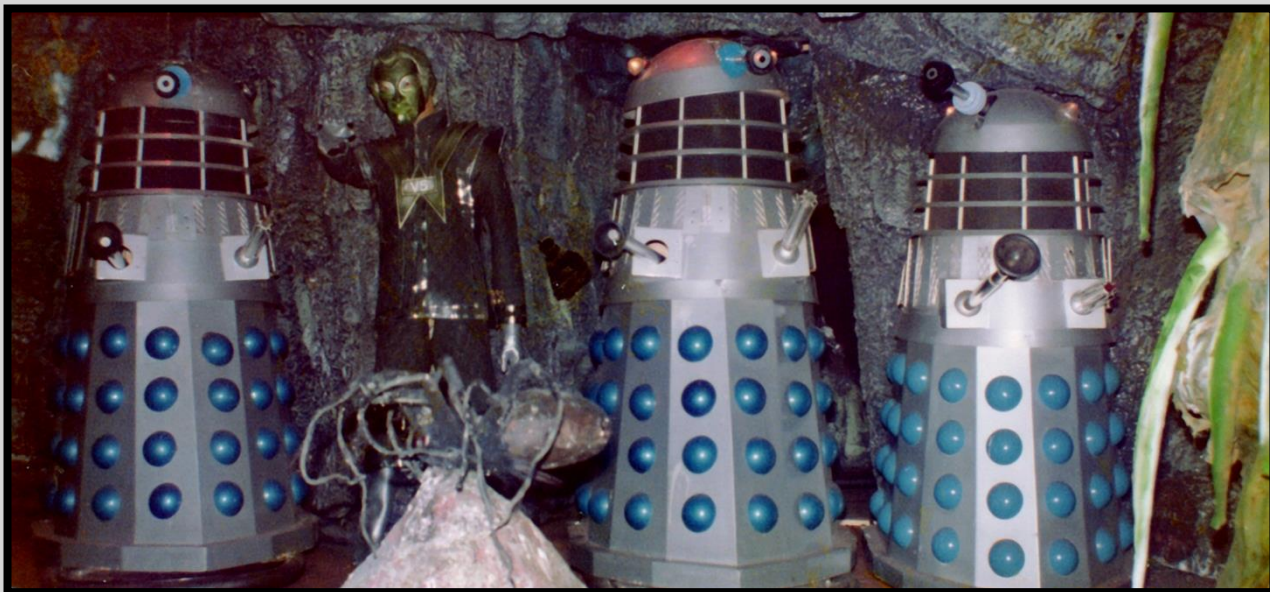
"In the 1970s, no visit to the exhibition would be complete without a purchase from the shop and following the release of Palitoy's talking Dalek toy in 1975, fans could leave the exhibition with their own Dalek. These came either in the classic silver and blue colour scheme, or red and black (yes, that strange combination that we never saw on screen in the series!). A few lucky fans however, would also get their hands on the rare grey and black model.



Above: Alex with a friend. Photograph © Alex Storer
Below: The red version of the Palitoy Talking Dalek.

"From the early 1980s onwards, the exhibition's only screen-used Dalek prop (recognisable for its wider-angled rear skirt section) would stand guard outside the TARDIS doors. I still remember the thrill of being up close to a *real* Dalek for the first time, and like a good boy, I obeyed the sellotaped instruction of not touching it, probably for fear of actually being exterminated. In hindsight though, I really wish I had given it a prod!



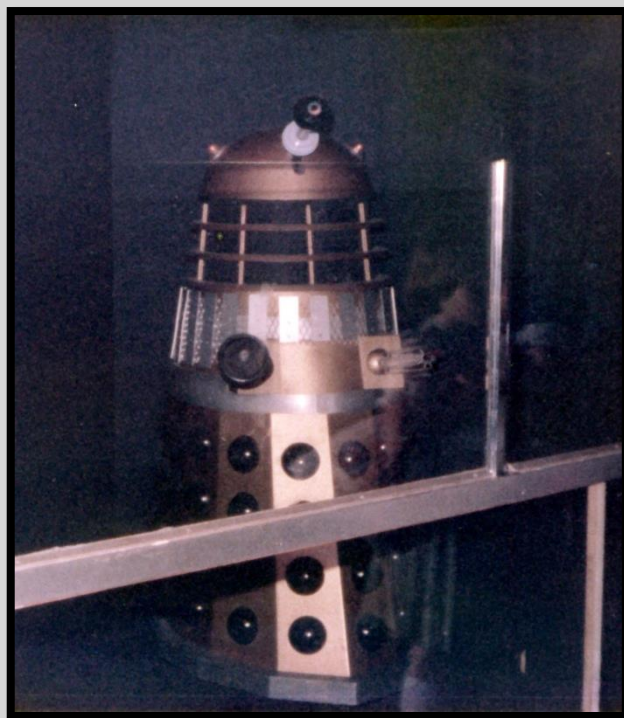


Above: The Dalek Cave set in 1979 included a variety of exhibits. *Photograph courtesy of Philip Brennan.*

Below right: The gold "Sentinel" Dalek guarding the console room in 1978. *Photograph © Steve Cambden*

"The gold "Sentinel" Dalek (originally constructed for the Middlesbrough exhibition) was a regular fixture in the 1970s, located in the corridor leading to the console room. The build of the Sentinel was closer to the TV Daleks than the other exhibition Daleks, but for the fans, it didn't matter – they were still Daleks, and on a good day, they would even move!

"The Dalek "cave" set was a key feature of the exhibition and was located in the largest of the exhibition bays in the main console room. The set evolved over the years; starting out as a cavernous, rocky environment, which easily lent itself to the alien landscapes of Spiridon, Exxilon and of course, Skaro. I can only imagine what the thrill must have been like to visit the exhibition in those early days, seeing the Daleks brought to life before your eyes.



“The Dalek cave also allowed the inclusion of other props and costumes, so over the years, you would get to see the Daleks standing alongside the Cybermen and other familiar adversaries. However, in 1979 the Daleks finally got their own thematic space, as the cave set was replaced by Davros’ destroyed underground bunker from *Destiny of the Daleks*. Arguably the most impressive Dalek set during the exhibition’s run, the *Destiny* set featured the Daleks alongside Davros himself and the Movellans, illuminated by atmospheric red lighting.

“The Dalek set changed again in 1982, this time echoing the Castrovalvan architecture – a bit of an odd choice for the Dalek backdrop, but again this allowed other exhibits to share the large space. Even so, looking at the photographs from the time, you can’t help but feel that Davros and his Daleks looked somewhat out of place. I always thought the mirrored corridor of the Death Zone on Gallifrey would have made a fantastic backdrop for a Dalek display, but by the show’s twentieth anniversary year in 1983, the *Castrovalva* set had been replaced by exposed brickwork and a general dystopian feel.

“One of the lesser-mentioned features of the exhibition was the animated Dalek “Brain” that was mounted on the wall near the shop entrance. The brain was originally designed and built by Tony Oxley for the Middlesbrough exhibition, and although it bore no direct link to the television series, it was a fun opportunity to explore Dalek technology a little further and went perfectly hand-in-hand with the Dalek cross-section diagram in the *Doctor Who Technical Manual* or the wonderful illustrated Target poster of Dalek anatomy that you could purchase in the shop.”

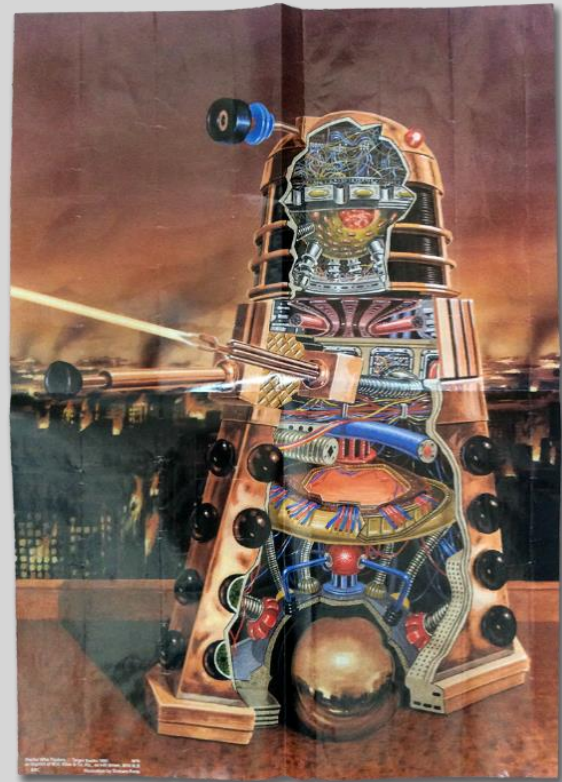
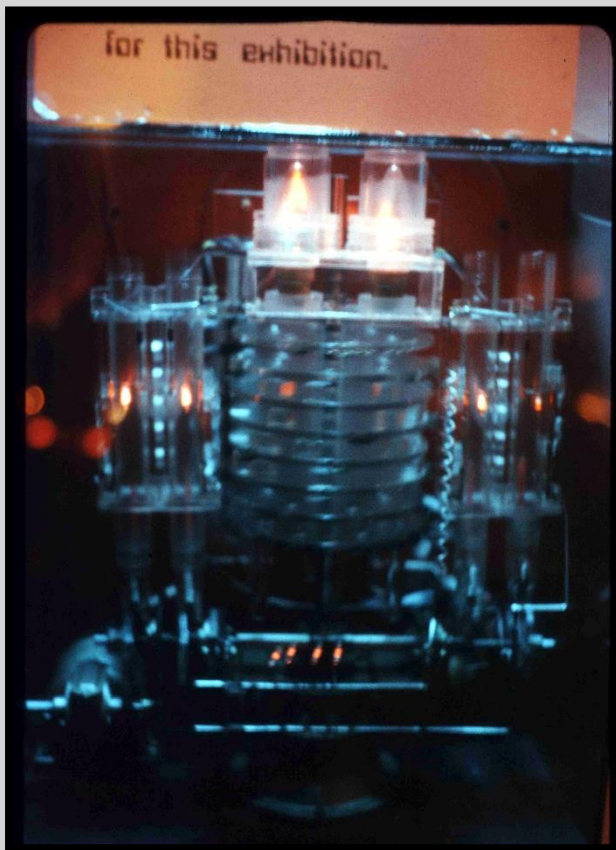


Above top and middle: The *Destiny of the Daleks* set in 1979 included Davros, Daleks and Movellans .
Above bottom: Davros and a Dalek in the *Castrovalva* style set in 1982.
Photographs © Richard Leaver

Human thought takes place
in our organic brain,
but the Dalek thought takes
place in the mechanism.

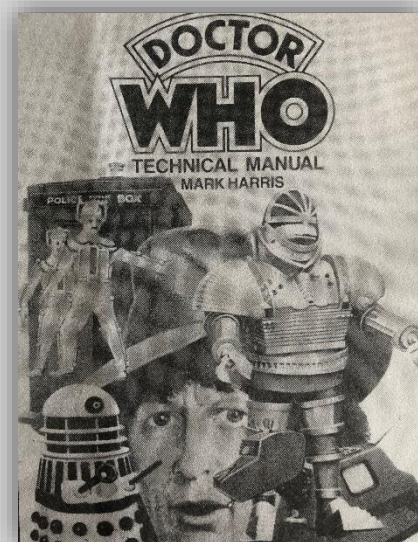
The two Daleks here
share a single intelligence
of transmatic logic,
it controls their every
movement.

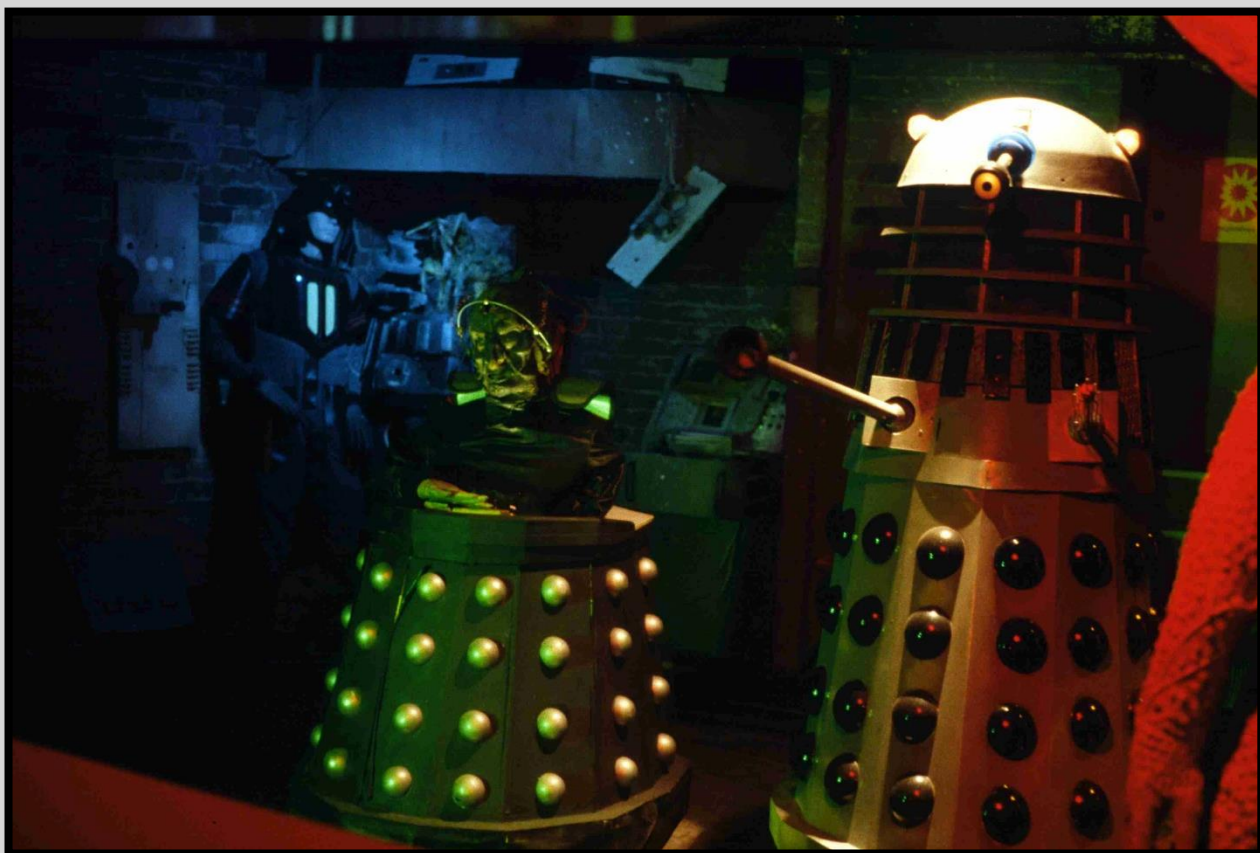
It was created by
Tony Oxley
for this exhibition.



Previous page: Recreation of the description that accompanied the Dalek Brain. Above left: Detail showing the intricate workings of the Dalek Brain display. Photograph © Richard Leaver Above right: The Dalek anatomy poster. Below right: The original, unused cover for Mark Harris' *Doctor Who Technical Manual*.

"The final transformation of the Dalek set came in 1984, although the industrial backdrop remained unchanged, it was now perfectly in-keeping with the warehouse setting from *Resurrection of the Daleks*. Until this point, the exhibition Daleks had retained the classic silver and blue livery (even during the *Destiny* set), so a new grey and black paint job finally brought them up to date. Davros also underwent a much-needed facelift, now featuring the new 1984 mask sculpted by Stan Mitchell for Terry Molloy's costume. Lit in green and blue, the *Resurrection* set was impressive, featuring two Daleks as well as Dalek troopers and for the first time, a destroyed Dalek.



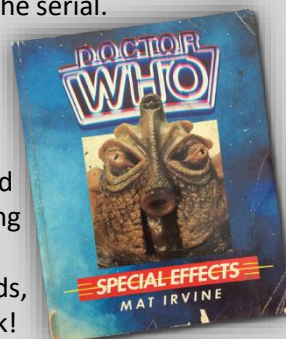


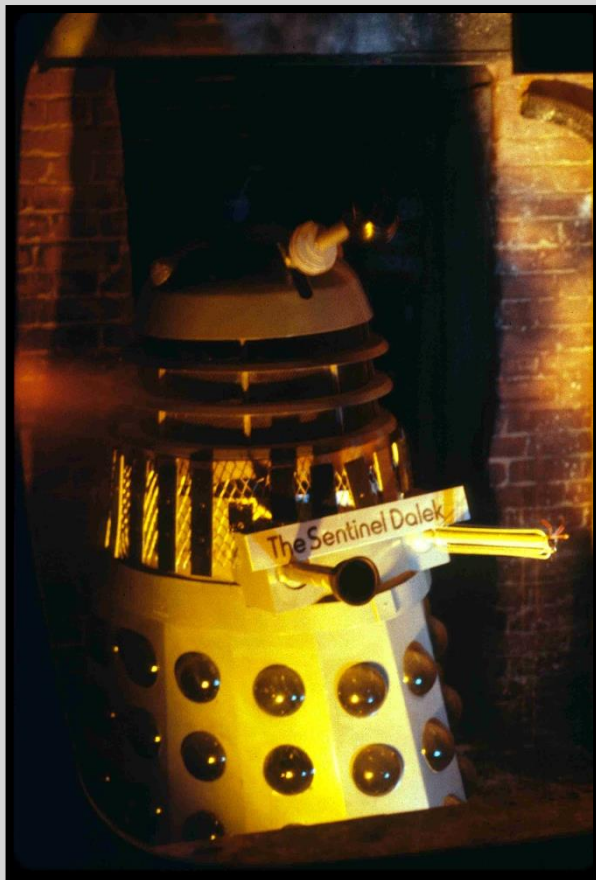
“One of my many fascinations with the Daleks was just *what* was inside. Descriptions in the series such as “a living, bubbling lump of hate” really set the mind racing. With only occasional tantalising glimpses of the Kaled mutants in the 60s, it wouldn’t be until 1975’s *Genesis of the Daleks*, that we got to see a slightly better view of a Dalek’s contents, when Tom Baker burst out of the incubation room with a nondescript entanglement of green stuff hanging from his neck. It wasn’t until *The Five Doctors* in 1983, that we finally got a clear view of the mutation in one of the show’s most memorable moments. The almost brain-like body, surrounded with writhing green tentacles became the definitive mutant design and again featured in *Resurrection of the Daleks* during the numerous explosive sequences and warehouse encounters.

Above: The *Resurrection of the Daleks* set in 1985 featured Davros with the crumbling Michael Wisher mask rather than the new 1984 mask seen the previous year. Photograph © Richard Leaver

“Mat Irvine’s 1986 book, *Doctor Who Special Effects*, features several photographs from the *Resurrection* studio set as well as a full-page photo of one of the destroyed Dalek props that were specially built for the serial.

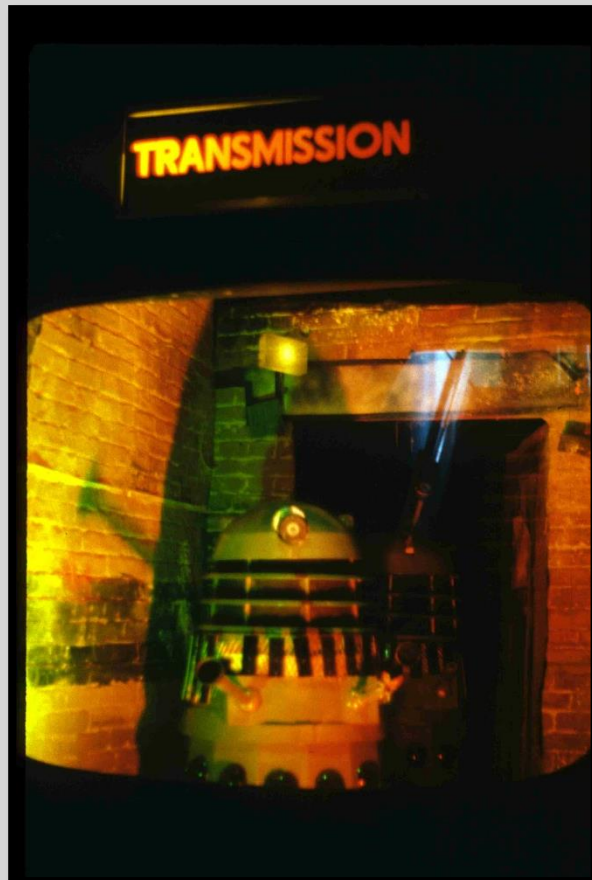
“The mystery of what lived inside the Daleks may have gone, but it still absolutely fascinated me. I remember spending Christmas Day gazing at nothing but Dalek innards, in this exciting new book!



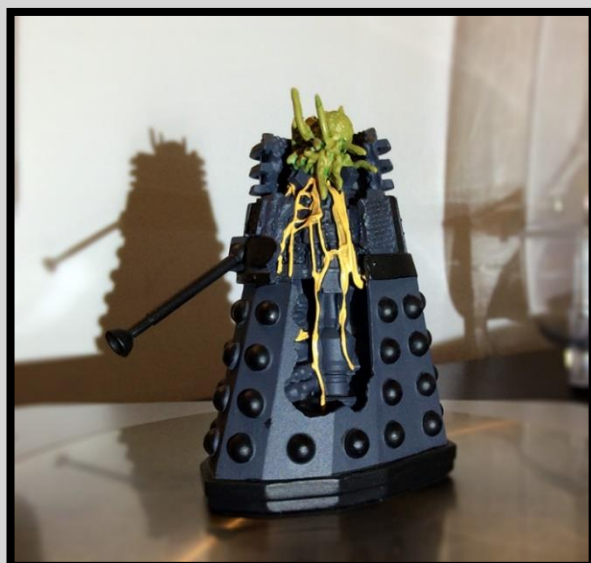


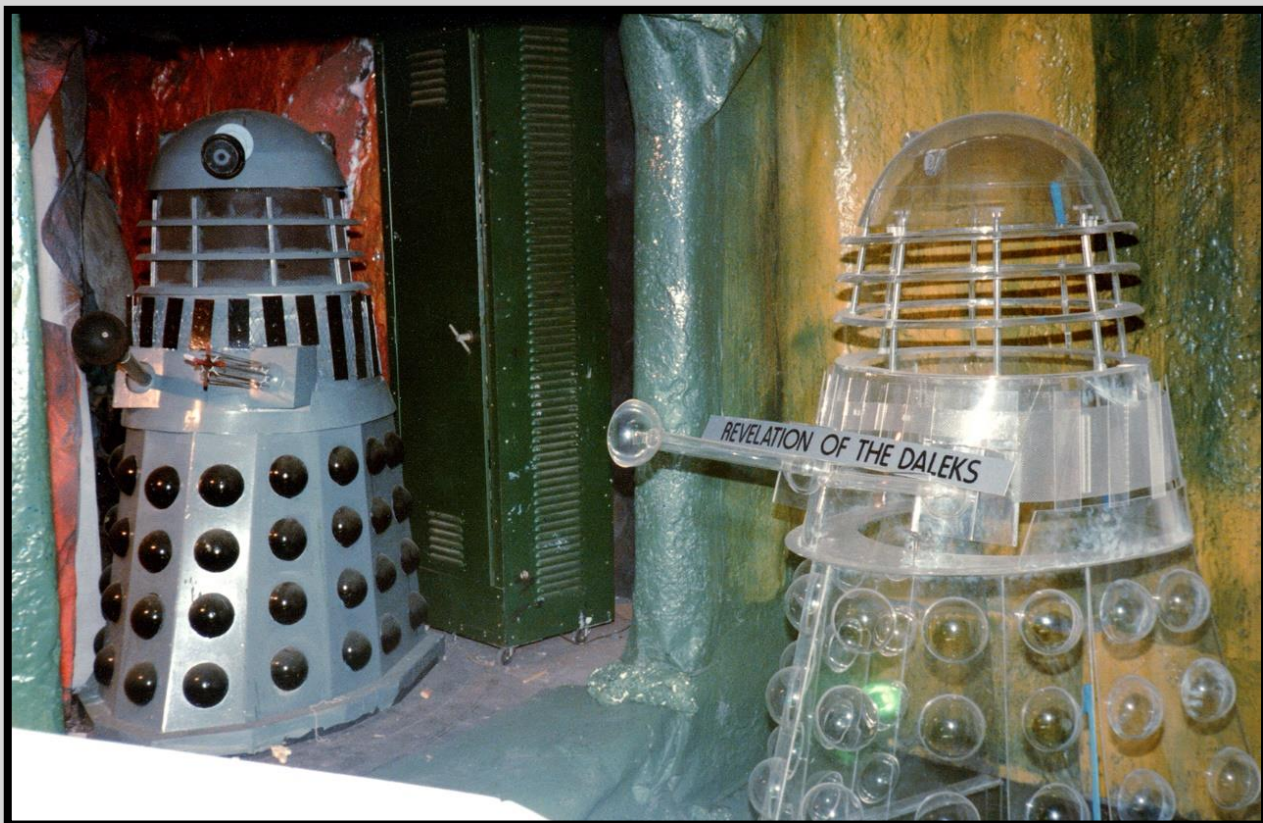
“Over 30 years later, Eaglemoss issued what felt like a long-overdue model of a destroyed Dalek, based on the one seen in *The Five Doctors*.

“Back to 1985, and upon entering the console room, I was absolutely delighted to see a destroyed Dalek on display, with the exposed mutation hanging out! This was possibly the only appearance of a destroyed Dalek prop in any of the original *Doctor Who* exhibitions. Only one Dalek featured alongside Davros; the other had by that point been moved to the cave section behind the *Revelation of the Daleks* exhibit in the next bay. Two more animated Daleks would also be encountered at the start of the exhibition, housed in the “Transmission” unit at the bottom of the stairs.



Above: Daleks on display in 1985 Photographs © Richard Leaver Below: Eaglemoss Destroyed Dalek.





Above: On the right is the incubating Dalek (minus its eye stalk) from *Revelation of the Daleks* on show in 1985. Photograph courtesy of Philip Brennan.

“Another unique exhibit during this final year was the transparent incubating Dalek as seen in *Revelation of the Daleks*. Arguably one of the most harrowing moments in *Who* history, seeing the mutated head of Arthur Stengos gradually mutating into a Dalek haunted me, and I still recall the feeling of unease as I approached the *Revelation* set, despite the casing being empty. Any visitor to the exhibition in 1985 will have been lucky enough to have seen this rare prop as well as the destroyed Dalek and the Doctor’s headstone from the Garden of Fond Remembrance; all items which were never seen again, and most likely, sadly trashed when the exhibition closed later that same year.

“Decades later and despite dozens of conventions, events and exhibitions, the inner child in me never tires of the thrill and delight of encountering the Daleks in person – their mysterious allure lives on!

“Raymond Cusick’s original 1960s design made the Dalek one the most recognisable and iconic designs ever seen in science-fiction culture. Alongside their distinctive robust shape, the fact that they are alien – part robotic, part organic – was enough to capture the imagination of generations. And everybody loves a great TV villain, and from their 1963 début, they have remained as popular as the show itself.”

THE TARDIS IS UNDER DALEK CONTROL AT BLACKPOOL! SPECIAL REPORT INSIDE



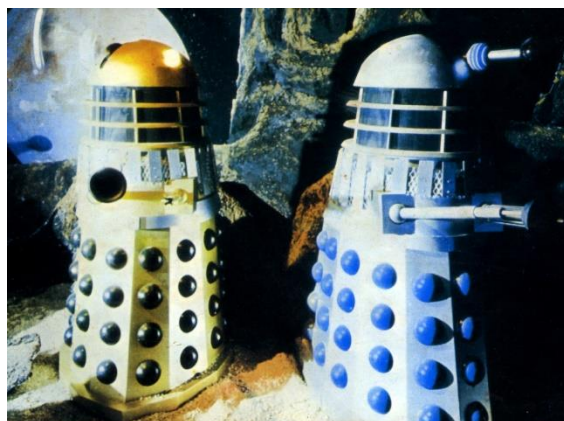
THE DALEKS FIND A HOME

Jon Green and Gav Rymill run the excellent *Dalek 63•88* website which charts the provisioning of Dalek props from *Doctor Who*. The site documents every casing which was created for the programme, the individuals who worked on them, the companies that made them, and the events (both on and off screen) in which they were involved. The following extract looks at the Dalek props that appeared at Blackpool.

"Two of the Daleks on display at Blackpool had originally been specially made by Tony Oxley and Charlie Lumm. **Daleks SM1 and SM2** were first seen on display together at the BBC Visual Effects exhibition at the Science Museum in 1972. They subsequently went to Middlesborough the year after before finally stopping at Blackpool when it opened in 1974.

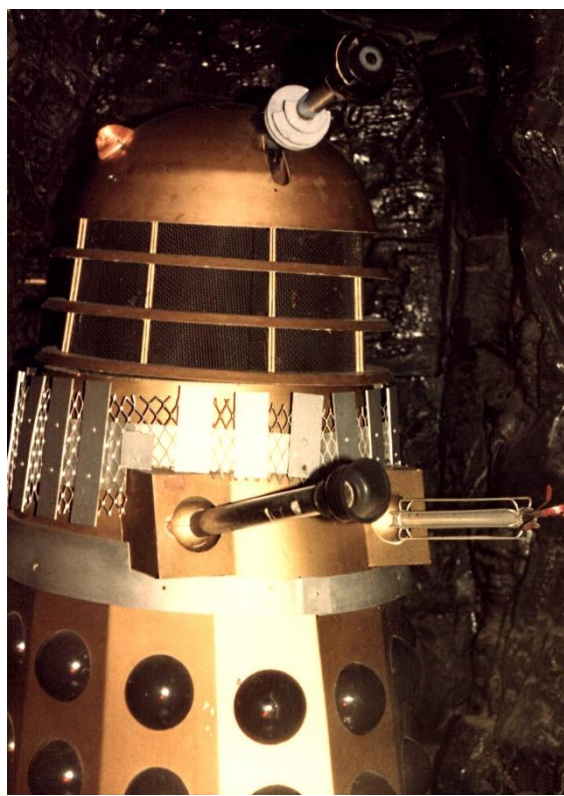
"For many years, **Dalek SM1** was positioned at the end of a winding corridor and was termed '**Sentinel Dalek.**' In Blackpool the prop was gold and set in a plain display and in addition to its motorised movements it was given a voice track played in by hidden speakers. Voiced by Michael Wisher, whom had just voiced Daleks in *Death to the Daleks* on TV, the Dalek commanded you to stop and explained that the Daleks had captured the TARDIS and that you shouldn't smoke in the exhibition!

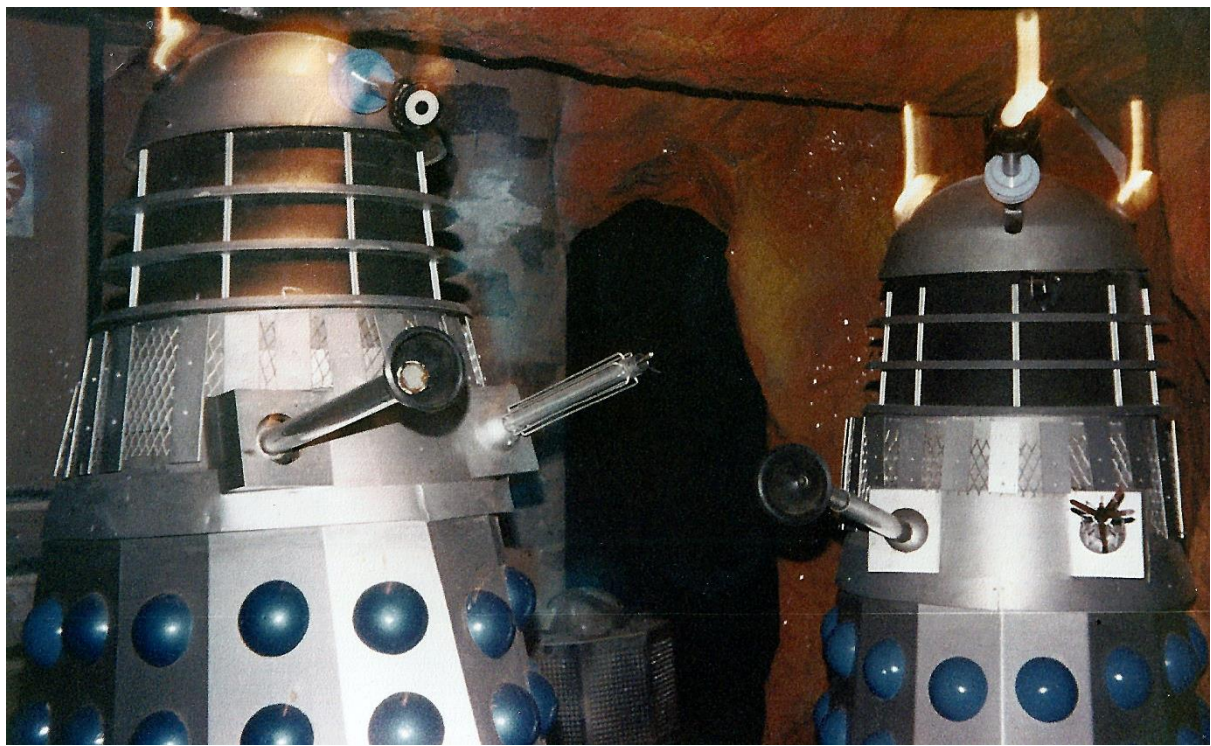
"Visitors would then pass into the main console room. This featured the console from the Science Museum display at the centre, and set around the outside of this were 'windows' in the walls to view the various displays. The final display before exiting was given over to a 'Dalek Cave'. **Dalek SM2** was stationed here and had the classic 1960s livery of all silver with blue hemispheres.



Above: The complimentary postcard given away at the Blackpool exhibition featuring Daleks SM1 (left) and SM2 (right) in the Science Museum display in 1972. On the back it read: 'We hope you have enjoyed your visit to this BBC Exhibition. This memento is offered with the compliments of BBC Enterprises.'

Below: Dalek SM1 as the 'Sentinel' Dalek in 1979. Photograph © Roger M Dilley





Above: Daleks B1 and B2. Photograph © Barbara Dixon

"To make use of the available extra space in the 'Cavern' it was decided that two new Daleks could be added to the setup and that these would be able to move around the display.

"Again it was Charlie Lumm and Tony Oxley that created these props and they varied slightly to their previous builds. The lights and eyes reverted back to similar designs as the original **Dalek SM1** and **Dalek SM2**, although the iris was of a new, third style and the eyeball slightly smaller. The eye pivot slot was made slightly larger again so the stalk was able to look downwards. The neck section was taller than the Science Museum props and similar in height to the Longleat props. The gun and arm boxes were also slightly wider. They were both given the silver and blue livery although the blue was metallic rather than the standard gloss used on the previous builds.

"The new Daleks – **Dalek Blackpool 1** (or B1) and **Dalek Blackpool 2** (or B2) were placed on small 'trolleys' that stood on tracks and were able to move around the display that simulated a cave system. To the right of the display **Dalek B1** circled around **Dalek SM2** and through a hole in the set before reappearing through another hole to circle again. **Dalek B2** also circled around and through the set.

"Several of the hemispheres on both props were out of alignment, this was particularly noticeable on the front two panels. The Daleks had another special vocal track voiced by Michael Wisher. They would 'scan' visitors and identify them as the Doctor and attempt to exterminate them but their weaponry would 'malfunction'. It was at this point the guest could escape with the Daleks shouting that the Doctor was escaping!



Above: *Destiny of the Daleks* set in 1981 with Daleks and Movellans. Photograph courtesy of Philip Brennan.

“Over the years the displays would change to reflect the most recent stories and more attention to detail would also be given to them. Actual sections of set were used alongside the props to recreate scenes from stories, however the Dalek Cavern remained largely unchanged in the early years. By 1977 the Silurian had been replaced by an Ice Warrior and the Keeler-Krynoid was added, around which **Dalek B1** would circle.

“By 1978 the Ice Warrior had been replaced by a strange Cyberman costume mix of ‘*Revenge*’ body and ‘*Wheel*’ head. The head was replaced in 1979 for the correct ‘*Revenge*’ type. The gold **Dalek SM1** Sentinel Dalek was now housed in a cave setting of its own too.

“1980 would see the first major change of the Dalek Cavern. *Destiny of the Daleks* had been transmitted in late 1979 and for the new exhibition season an attempt was made to match the most recent Dalek story.

“Gone was the cave set with standard walls coming in. The set was dressed with computers and TV monitors and lots of cables and debris to simulate the dilapidated Skaro city.

“Also in the the set was Davros including the proper screen used mask. Two Movellans and one of Romana’s ‘incarnations’ completed the display.

“Despite the attention to detail in the set design, the Daleks themselves remained in their 1960s silver livery. The TV props had been largely gun metal grey at this time.

“The only concession to this was that **Dalek B2** was given a black lower collar. **Dalek B2** now circled some junk on the set whilst **Dalek B1** circled Davros and ‘Romana’ and around behind the ‘freezing’ chamber in which Davros had been captured at the end of *Destiny of the Daleks*.

"By this time the props had suffered even more and the arms of **Dalek B1** and **Dalek B2** were sinking back into their boxes. They had also lost telescopic stages and so the suckers were hastily cut off and pushed onto the remaining stage. **Dalek SM1** had also lost its sucker by 1980 and a poor plastic replacement was forced onto the arm instead.

"The Dalek Cavern set was reduced in size in 1983. **Dalek B1** was removed from its trolley and placed into the rear corner behind Davros, whilst **Dalek SM2** was moved up closer to **Dalek B2**. The tracks that **Dalek B1** had moved on were removed and a new background set was put in its place which displayed a number of various props and masks. The smaller Dalek set now only allowed to **Dalek B2** to circle Davros.

"After the broadcast of *Resurrection of the Daleks* in 1984 the set was changed again. Rather fortuitously the background set had been changed to brick walls (replacing the archways) the previous year and resembled the warehouse setting of the recent serial. This time the props were given their first new livery since 1973. They were painted dark grey with black slats and hemispheres to match the onscreen Daleks.

"However the job was rather hastily done and black paint splashes could be seen in various places and grey paint was slapped over the neck bins where the cages had been painted in situ! Interestingly, although the Davros chair with the new control panel was used, initially the old '*Destiny*' mask remained on the torso of the prop. **Dalek SM2** stood next to **Dalek B2**. Two of Lytton's troopers and a screen-used destroyed Dalek made up the numbers.

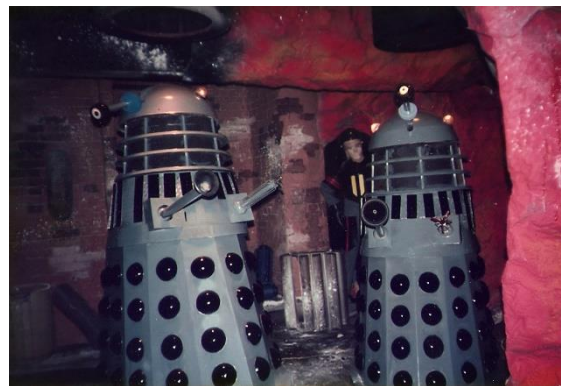


Above: The smaller Dalek set in 1983.

Photograph © Alan Marshall

Below: Daleks B2 and SM2 in 1984. Photograph

© Andrew Middleton



"**Dalek B1** moved into the same display as **Dalek SM1** which itself had moved to the first display at the bottom of the entry steps. The set also resembled a warehouse (complete with a door) and a similar slapdash paint job had also been applied to the two Daleks. Bizarrely, both Daleks hadn't had their shoulder sections painted and **Dalek SM1**'s remained gold whilst **Dalek B1**'s remained silver.



DAVROS



Above: The *Revelation of the Daleks* set in 1985. Photograph © Carlo Bianco

“By 1985 a new Dalek TV serial had been shown – *Revelation of the Daleks*, and that would mean a change back in the main console room display. The *Resurrection* display remained largely the same but **Dalek SM2** was moved into another bay along with some sets from *Revelation*, the statue of The Doctor and perspex incubator Dalek.

“TV props had been occasional visitors to the exhibition over the years too. One such Dalek was **Goon I** which was present at the opening in 1974. It had previously been stationed at the exit of the Middlesbrough exhibition.

“In 1985 **Dalek Six-ex** was stationed permanently outside the entrance. Having recently been used in *Revelation of the Daleks* it stood outside in all weathers for holiday makers to have their picture taken with. As a result it suffered from rain, random painting and eager fans taking bits from it.

“The Blackpool exhibition closed its doors for the last time at the end of the season in 1985 when the lease on the building expired. After the closure a number of the non-TV used props fell into the possession of Martin Wilkie and Lorne Martin. These included the four Daleks.

Living On

“Wilkie and Martin worked closely with BBC Enterprises and with the BBC who were keen to promote *Doctor Who* in other countries. The chance was taken to use one of the Daleks as a publicity tool in Australia. Martin Wilkie is the son of veteran BBC SFX expert Bernard Wilkie and is an accomplished designer of his own. He gave **Dalek SM2** an overhaul which included a full repaint back to mainly silver but this time with black hemispheres. The iris was changed and the discs were repositioned to the centre of the eyestalk. It had been a quirk of all the exhibition props that the discs had been positioned too close to the pivot.

“This Dalek was sent to the Australian arm of BBC Enterprises soon after the closure of the Blackpool display in 1985 and used to promote the show. It has also been seen at the *SPFX: Secrets Behind the Screen* exhibition at the Powerhouse in 1995 and at the *Doctor Who* Exhibition at the ABC Centre in Ultimo, Sydney in 2013.

“In June 1986 the BBC radio show *Women’s Hour* had teamed up with the **Red Cross** to raise money for Sudan at Christie’s in London. The BBC donated **Dalek Six-ex** which Wilkie had taken from Blackpool. The rather dilapidated prop was embellished with the neck cage and eye from **Dalek B1** as well as being given a complete new light grey livery. **Dalek B2** was also cannibalised for parts for another Dalek that had been on display at the Longleat shop. Another Dalek was the recipient of **B2’s** smaller eyeball, neck cage and gun.”

You can read the full story of the Daleks at <http://www.dalek6388.co.uk>



Above: Dalek SM2 in Australia.
Below: Dalek B2 in storage having donated several parts. Photograph © Martin Wilkie



L1 LIVES ON

Peter Trott is the proud owner of Dalek L1 (or 'Tony' as he is known to his friends). L1 is one of the exhibition Daleks designed and built by Tony Oxley and Charlie Lumm specifically for display at Blackpool and Longleat. Here Peter shares the journey of one of the last remaining original display items.

"I visited the Longleat exhibition many times over the years, the first time being the 20th anniversary celebration in 1983 at the tender age of 13. The highlight of which for me was meeting Tom Baker for the first time. In subsequent years I loved visiting and like most people would be most in awe of the TARDIS console and the sight of a mechanised moving Dalek. I would later see the same console and Dalek at the second Blackpool exhibition a few months before it finally closed.

"In 2010 Bonhams had the console up for auction, which I was determined to win. Also at the auction was L1. I bid for the console and won, it just so happened that the winner of L1 lived 2 miles away from me. So we arranged to hire a Luton van to bring both L1 and the console back to our respective homes.

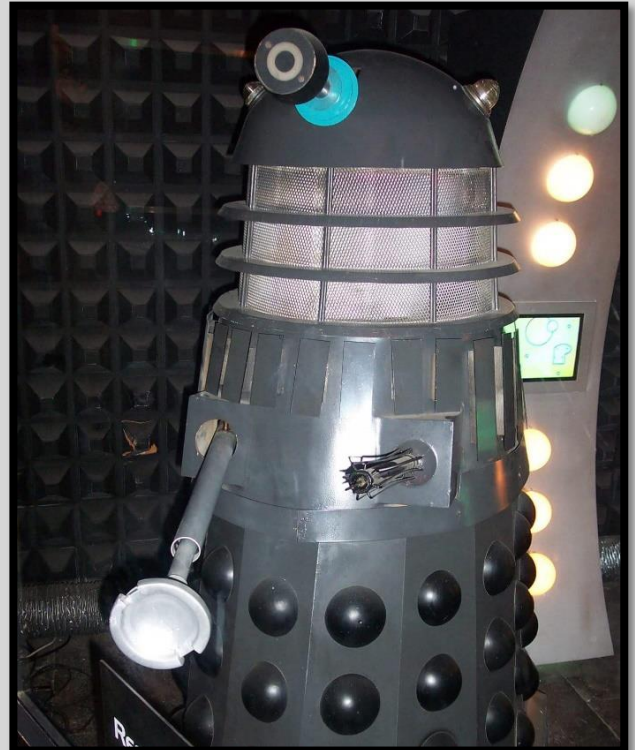
"The console had a panel missing which I painstakingly recreated based on pictures I found on the internet. To be honest I did a remarkable job and, once completed, there was no real difference between the two.

"Then in 2013 I was contacted by a local dealer who wanted to make a quick turn around profit on a Dalek he had bought at a local auction. I went to see it and immediately recognised it as L1. The chap who won it at Bonhams had taken it straight to his garage and there it stayed untouched for 3 years.



Above: Dalek L1 on display at Longleat in its original gold livery. Below: The Dalek duo of Tony Oxley (left) and Charlie Lumm (right). Photographs courtesy of Peter Trott

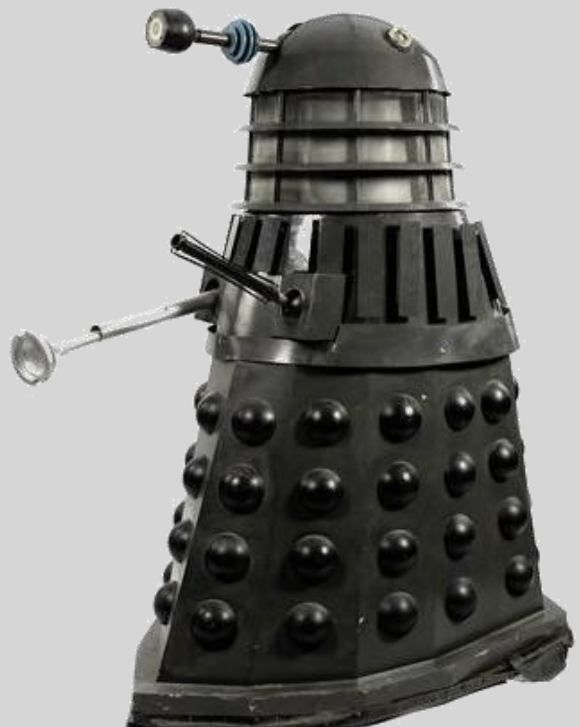




"I purchased it for a very reasonable price, the mechanisms still worked with the moving eye piece, plunger and gun. I restored it by recreating the missing slats and fixed the gun socket which had disintegrated over time. It had the original track wheels which made it very difficult to move around so I replaced them with castors. I got a paint match done and repainted any blemishes.

"The plunger that came with L1 was the *Remembrance* style and didn't really match the *Genesis* style livery. So I constructed one that was more in keeping with the *Genesis* look (my favourite style of Dalek). It turned out that the *Remembrance* plunger was an original screen used one which was worth more than what I'd paid for the Dalek itself!"

Above left: L1 at Longleat in *Remembrance* livery.
Above right: L1 in *Remembrance/Genesis* livery.
Right: L1 as it appeared in the Bonhams catalogue.
Photographs courtesy of Peter Trott



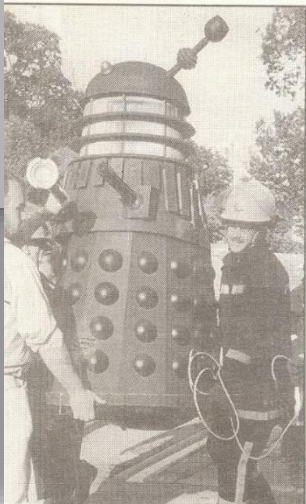


Irene Perry who is retiring after 25 years

Time's up

LONGLEAT'S Irene Perry has disclosed her secret of how she keeps her young looks — she has spent a quarter of a century in Doctor Who's time machine. For the last 25 years fun loving Irene, aged 79, has been the curator of the official Dr Who exhibition at Longleat. But Mrs Perry, of Frome, is retiring six weeks before her 80th birthday.

EXTERMINATED!

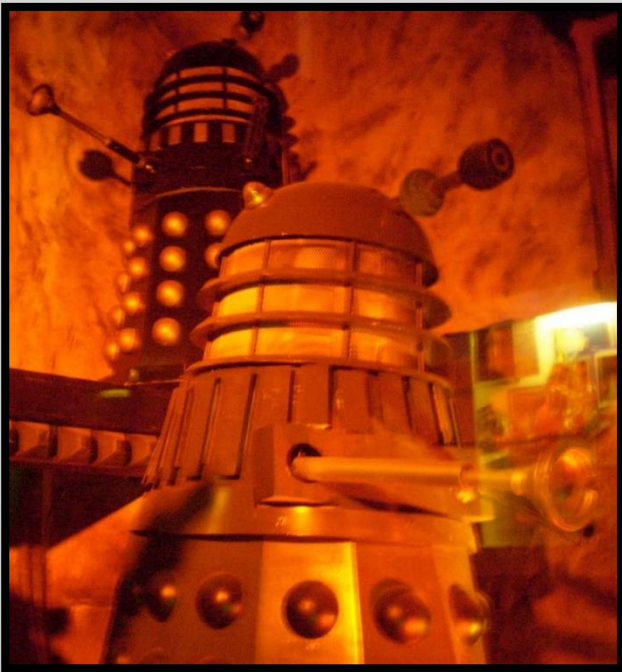


Daleks damaged in blaze drama

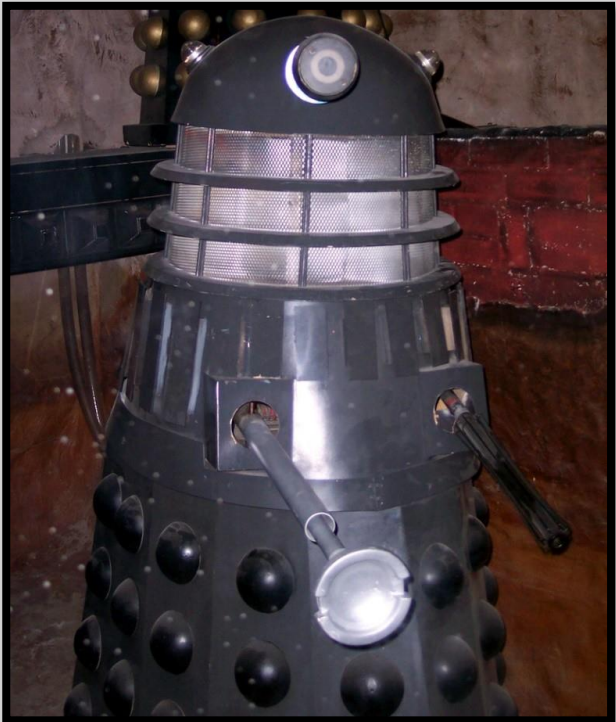
FIREFIGHTERS from Lord Bath's stately home next door to the exhibition through a Dr Who exhibition at Longleat House in Wiltshire. The fire is thought to have started in R-9, the Doctor's robot dog. The blaze in the display based on the popular science fiction television show broke out at 3pm yesterday. Hundreds of visitors were evacuated

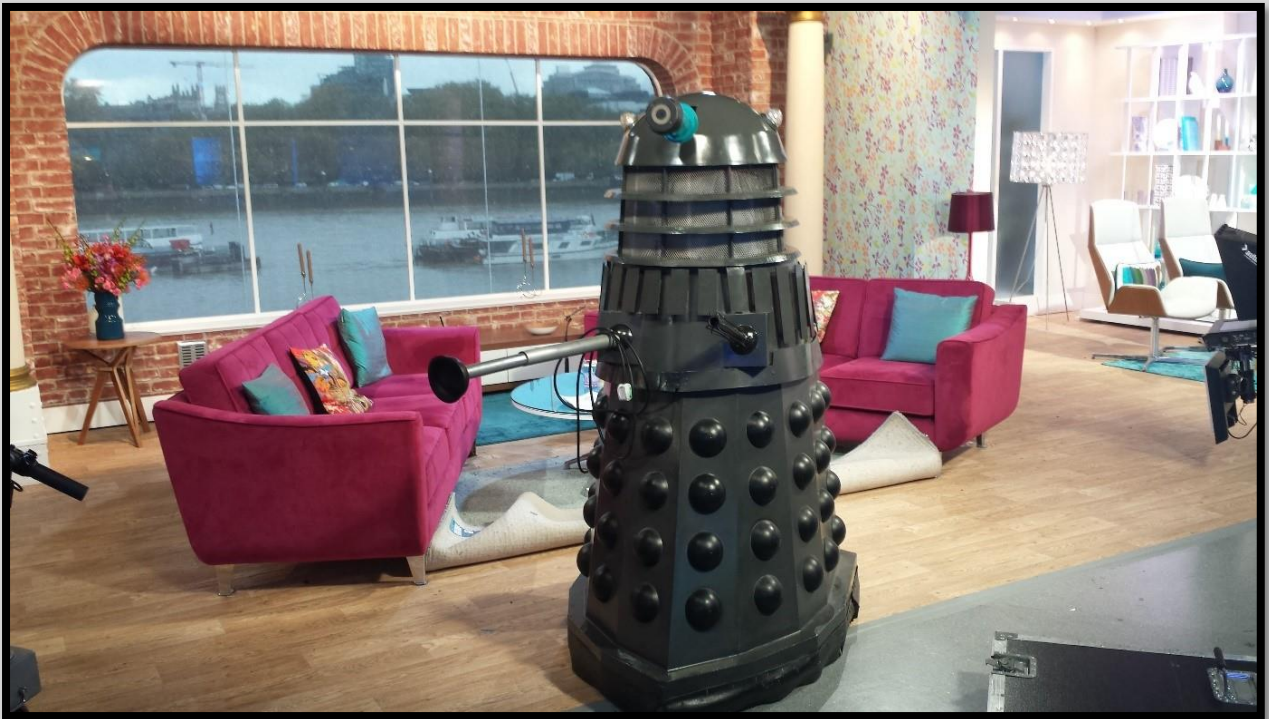
from Lord Bath's stately home next door to the exhibition. Nine fire crews from Wiltshire and Somerset took part in the operation to tackle the blaze. Simon Routh-Jones, of Wiltshire Fire Brigade, said: "It's certainly unusual to have to deal with this sort of fire. Longleat spokeswoman Clare Keiser said the figures were irreplaceable."

Above: During its time at Longleat Dalek L1 appeared in newspaper stories relating to the exhibition. The most dramatic one was the fire that almost completely destroyed the exhibition on Sunday 15th September 1996. It is believed to have started due to an electrical fault in one of the displays. Hundreds of visitors were evacuated and almost all of the exhibits were heat and smoke damaged. *Clippings courtesy of Peter Trott*



Above and below: Dalek L1 formed part of the Dalek display at David Boyle's *Doctor Who* Museum that ran in Blackpool between 2004-2009. *Photographs courtesy of Peter Trott*





“L1 was placed on display with my console for some time and it felt great that two of the most important exhibits from Longleat and Blackpool sat in my living room.

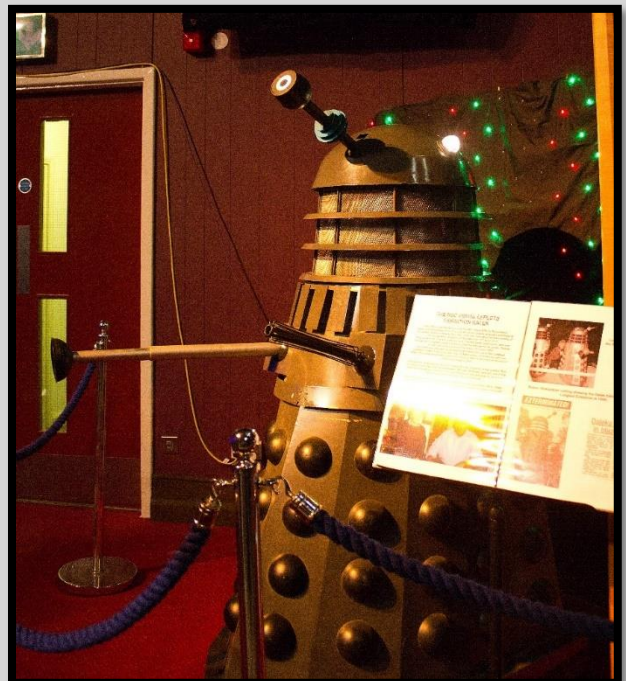
“After a time I made the decision to sell the console to a fellow collector but I still own L1 which I call Tony after Tony Oxley who was one of the builders who made the console and Daleks for the exhibitions.

“In 2013 I was asked to appear on *This Morning* with Philip Schofield and Holly Willoughby for an item about *Doctor Who* merchandise. It was so lovely for L1 to be seen again fully repaired, restored and in full working order. Later that year L1 was part of a BBC South East Today event celebrating the 50th anniversary of *Doctor Who*.”

Text © Peter Trott

Watch L1 on *This Morning* here -
<https://www.youtube.com/watch?v=GbzMJvfOtJI>

Above and below: Dalek L1 in the *This Morning* studio and in the BBC South East display in 2013.
 Photographs courtesy of Peter Trott



9. TO THE EGRESS





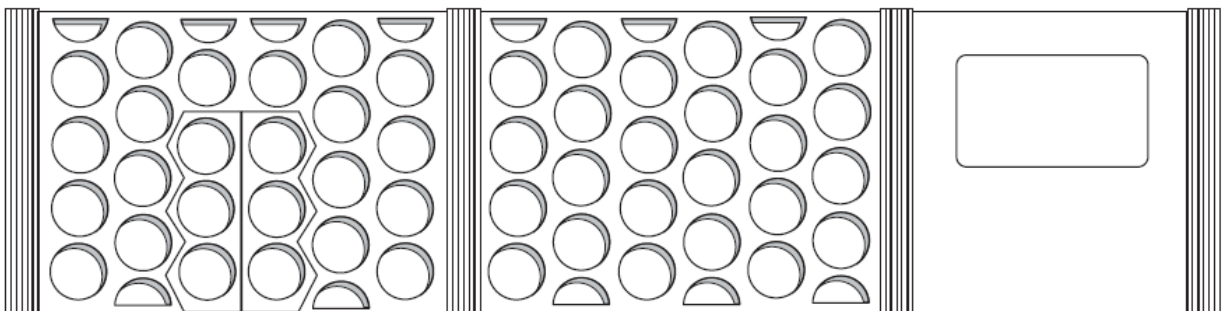
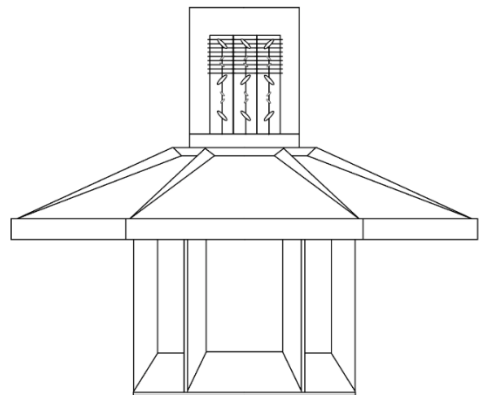
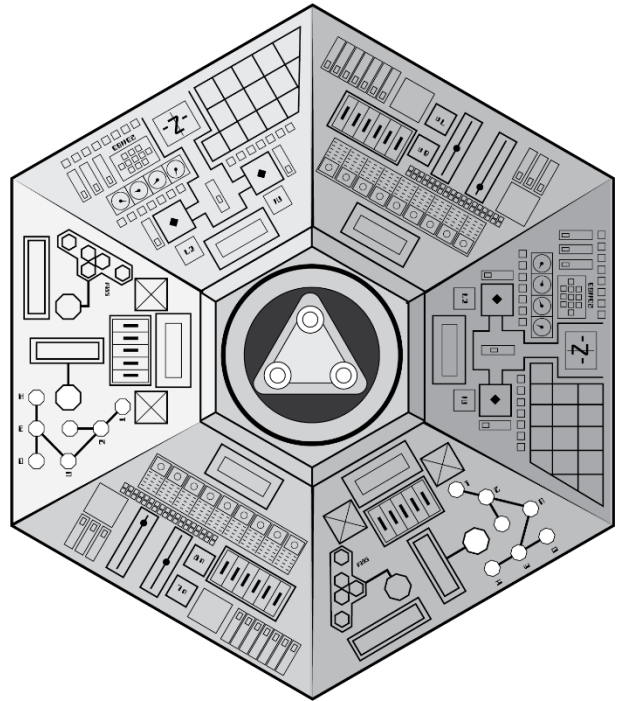
There is little doubt that the heart of the exhibition was the Console Room. After traipsing through dark corridors, and successfully passing the Dalek on sentry duty, visitors could pause for a moment taking in the sights and sounds of the climatic part of the experience.

The annual excitement of travelling to see what new exhibits would be on display in this central space was, for many, the reason for making multiple return visits.

The desire to touch the Central Console itself was overwhelming for young fans but they were denied any opportunity to do so by the metal railings that surrounded the machine. Visitors had to make do with the hypnotic oscillating movement of the time rotor instead.

The shape and design of the Console Room itself was a larger version of the two previous exhibitions in London and Middlesbrough. Blackpool had a dodecagon shaped perimeter with two sides acting as the entrance and exit or, as it was signposted, the “egress”.

If the Console Room was a real treat for fans then the egress led you past the little shop (no more than a kiosk) which was the cream on top.

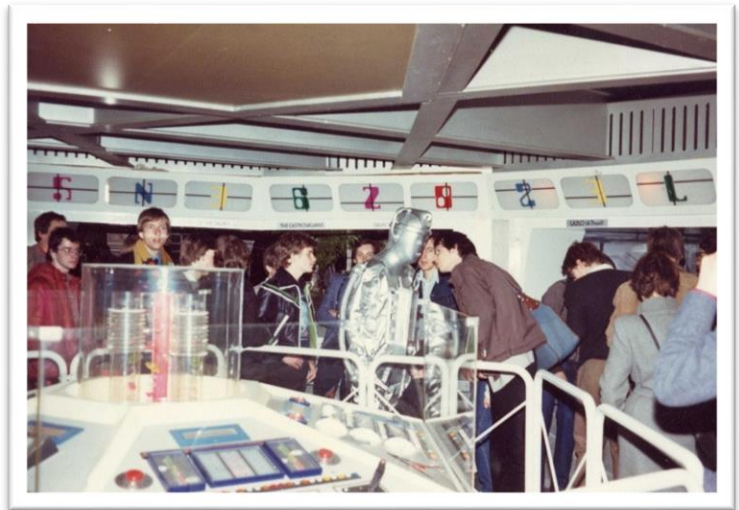


Side elevation and aerial view of the Blackpool TARDIS console and console walls © Alex Storer





1982



1984

1985



Photographs courtesy of Sue Moore



BBC enterprises*Photograph © Richard Leaver*

“Let’s face it, there was never going to be enough pocket money to buy all the things you could see there. Palitoy talking Daleks, books, badges, pencils, Letraset, keyrings, postcards. Sheer unadulterated treasure. The list went on and on and on. Staffed by a wonderful lady who had a smile for everyone, you could look at the shelves for hours.

“And the scent. The scent of a hundred newly printed Target first editions just arriving.”

Richard Leaver

BBC enterprises

The “wonderful lady” Richard Leaver remembers is actually Alison Cross. Many visitors remember Alison as being a regular fixture behind the counter during the 1970s.

In the course of putting together this publication we have heard many lovely stories about Alison but we have been unable to track her down. We hope that she is in good health and realises how much she is affectionately thought of. The most recent communication from her was a comment she left on Jeremy Spencer’s website on 17th February 2017 (right).

Above: Alison Cross in the exhibition in 1980.
Photograph © Jeremy Spencer

“ I was thrilled to see a photo of me aged 20 in the Doctor Who souvenir shop! I am now 60. I remember when the Doctor Who scarves arrived in two lengths! I thought they would never sell as they were £8 .Those were the good old days and I really enjoyed being there, especially when the conventions were organised and fans were travelling some distance.”

Alison Cross

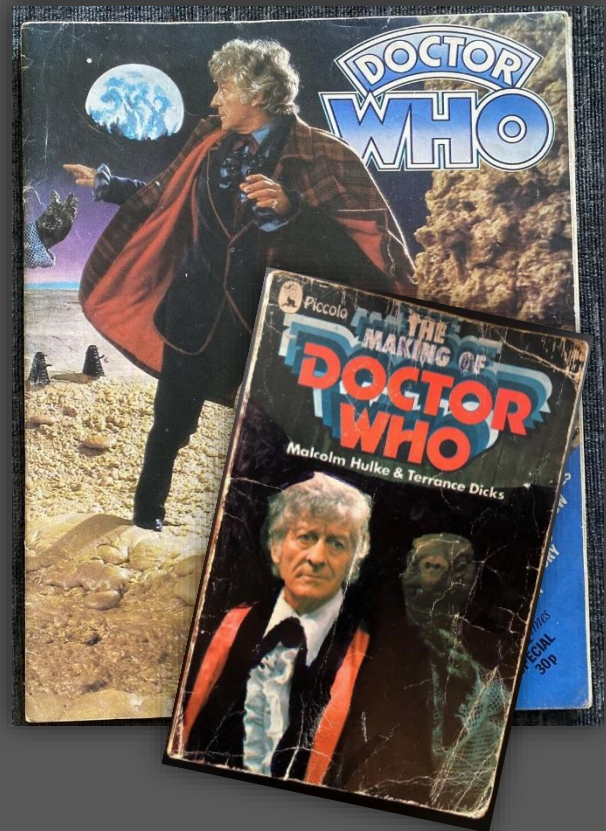
BBC enterprises

For many fans of *Doctor Who* collecting merchandise goes hand in hand with watching the show. Back in the 1970s items were limited and hard to come by. It was a world away from the global branding and easily accessible shopping habits of today.

"My first two pieces of memorabilia were both Jon Pertwee related. I have a suspicion that they were bought for me by my grandparents as it was at their house that I would have watched the Third Doctor's adventures. The first item is closely associated with the memory of seeing *The Sea Devils* when it was first broadcast between late February and early April 1972. I turned three that March.

"My fear of these prehistoric amphibious creatures was consolidated when I received a copy of the Piccolo book *The Making of Doctor Who* later that year. So disturbed was I by the cover (showing a Sea Devil creeping up on an unsuspecting Doctor) that I promptly took my Nan's black BINGO marker and attempted to obliterate the scary monster .

"My second cherished item was a copy of the *Radio Times* Tenth Anniversary Special. I loved this magazine. Primarily this was down to the bright colours, clever layout and unique content. I couldn't have explained it in those terms in 1973 but my emotional attachment to it was based on seeing many images I had never seen before – previous Doctors, companions and adversaries I didn't know existed. All of them became cherished and familiar through countless flicking through the pages. Over time it was folded in half and at some point it lost it's outer cover. I forgot how wonderful that fold out monster-packed image was until many years later when I picked up another, less battered, copy.



"One thing that links this particular magazine with the Blackpool exhibition is the 'hologram' display in the first corridor. The iconic Three Doctors montage by Peter Brookes was something I recognised on my first visit. I knew where it was from and I found it comforting to see something so familiar during an experience which felt so daunting and scary.

"As the Doctor himself says "I like a little shop" and the one at Blackpool became my favourite place to buy as many of the latest items as possible. Early purchases included a Dalek balloon which was carefully carried on the coach journey home, found deflated on the floor the next morning and kept in the kitchen drawer for decades afterwards. I am also the proud owner of a large badge collection which was mostly acquired at Blackpool.

BBC enterprises

INSTRUCTIONS FOR USE

1. Remove backing paper. Select picture to be transferred and position on background by pressing into place with finger.
2. Rub down picture with soft pencil or the end of a ball point pen. Don't use firm movements as this will damage the picture.
3. Carefully peel back film and picture will transfer. Come with backing paper and rub over with the finger.

1. Den Film und das Schutzpapier herausnehmen und das Bild auf die richtige Stelle legen. Leicht mit dem Finger andrücken. Mit einem weichen Bleistift oder mit dem Fingerspitz gleichmäßig über das ganze Bild rubbeln.

2. Die Folie vorsichtig abheben – das Bild bleibt auf dem Papier.

3. Am Schluss mit dem Schutzpapier glattrücken, damit das Bild besser hält.

1. Enlever le feuille de protection. Placer l'image à l'endroit désiré avec le doigt.

2. Frotter sur toute l'image avec un crayon.

3. Retirer doucement le film de façon que l'image reste sur le fond.

1. Trek het schuifvel van het transparante bedrukt vel en breng het plaatje op de gewenste plaats op de achtergrond aan.

2. Wrijf dan met een potlood of haltpunt (fingerspits) zacht over het hele plaatje. Je begint het te rubbelen.

3. Trek voorzichtig het vel los, zodat de afbeelding op de achtergrond overblijft. Het vel schuifvel en het de vingerspits overtrekken is niet nodig.

SPECIAL OFFER!
Collect 5 used transfer sheets for a **SUPER ACTION HEROES!** badge.

'Battle of Waterloo' offer:
Letraset Consumer Product
Wotton Road, Kingsnorth
Ashford, Kent, England, TN23 7BQ

and we will send you a free badge on the 'Battle of Waterloo' background of the 'Doctor Who' Press-Out Book.
Applies to the U.K. only.

Dr. Who © BBC Corp. Licensed by BBC Enterprises.

SUPER ACTION HEROES!

YOU CAN CREATE YOUR OWN SUPER ACTION PACKED SCENE WITH RUB DOWN TRANSFERS ON A BIG COLOURED BACKGROUND

SCHATZE DEIN EIGENES ABENTEUERLICHES BILD ANZEIGEN AUF EINER FARBVOLLEN LANTERNE.

CRÉEZ UN TABLEAU INTÉRESSANT AVEC DES FROTTER SUR UN FOND MULTICOULE.

MAK YOUR OWN ADVENTURE SCENE ON A BIG COLOURED BACKGROUND.

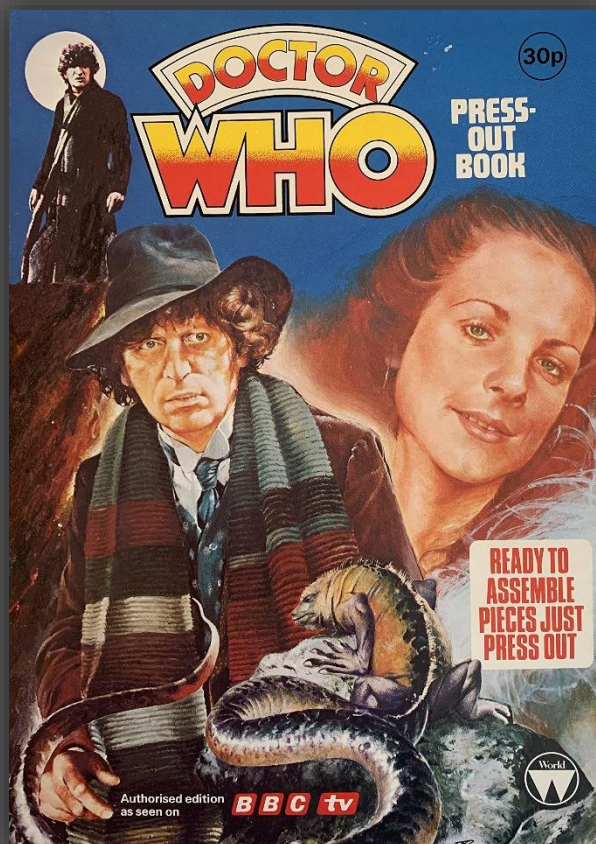
SPECIAL OFFER ON THE BACK

OTHER TITLES IN SERIES

- THE SWEENEY - HIJACK!
- DR. WHO - INVASION OF EARTH
- STAR TREK - THE LOST PLANET
- THE CYBORG
- THE REPTILIANS

"The three earliest badges all seem to have been previously on sale at the Science Museum and Middlesbrough Town Hall. All three were also TARDIS related. I wore them with pride, particularly the green "TARDIS MAN" one which made me feel very grown up at six years of age. I remember in the late 1970's spotting a new set of Tom Baker and K9 ones which I promptly bought in their entirety. It felt very indulgent but it certainly satisfied my completest desire.

"I also still have my *Dalek Invasion of Earth* Letraset which I completed slowly for fear of ruining the "action packed scene" with a misplaced Dalek. In 1978 there was the *Doctor Who Press-Out Book* which I kept in pristine condition for a long time. Like the crosswords and puzzles in the *Doctor Who* annuals I always felt a tension between wanting to complete the activity and preserving the books in their fresh state. One Saturday teatime whilst waiting for the latest episode to be aired the temptation became too much and I finally "pressed out". I have no idea what became of the finished model but I am proud to say the rest of the pages are still uncoloured!

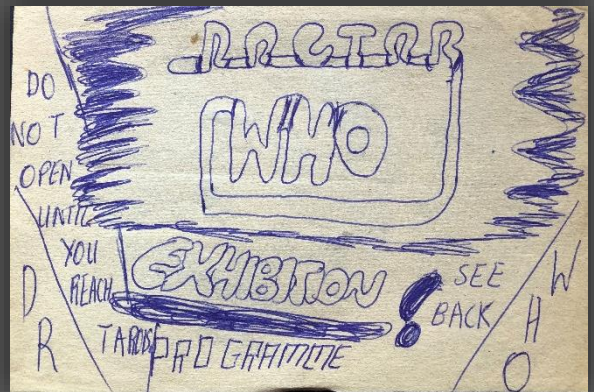


BBC enterprises

"The urge to build *Who* related models was fuelled by the *Blue Peter* Theatre segments and subsequent Radio Times tie-in and mail away offer. I can still feel the excitement I got from watching the episodes where the team demonstrated how to make the theatre. This was superseded by the promise that the following week the presenters would show viewers how to create realistic sound effects. This being the time before video recorders it was down to my mum to make handwritten notes.

"All of this practice led to bigger and more ambitious projects such as building cardboard Daleks and a K9 with the help of my beloved grandad. I then had the bright idea of making my own Stoke-on-Trent branch of the *Doctor Who* exhibition using these items plus the poster magazines bought in Blackpool which I brazenly stuck on the walls of my grandparents spare bedroom.

"I decided that the exhibition would be entered through an "Air Lock" (the top of the stairs) and to properly replicate Blackpool there needed to be a TARDIS style entrance. This was achieved by drawing one side of a Police Box on the back of a roll of unused wallpaper and pinning it to the bedroom door. In the end the Stoke franchise only lasted one weekend racking up the grand visitor total of just one – my dad."

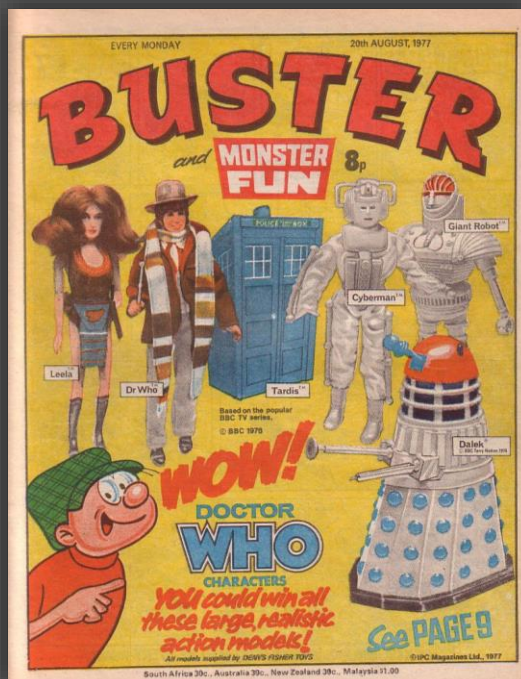


BBC enterprises



The Denys Fisher range of *Doctor Who* toys were released in the UK just in time for Christmas 1977. The original line up included the Fourth Doctor, Leela, Dalek, Cyberman, Giant Robot and TARDIS. The toys were promoted through a TV advert which showed the Doctor magically disappearing inside his time machine. *Buster and Monster Fun* comic also ran a competition to win a complete set. Versions of the toys were sold in the USA by Mego and in Italy by Harbert. A friction-driven K9 followed in 1978, appearing as a conveyor belt prize on *The Generation Game* hosted by Larry Grayson. Figures of the Master and Davros were also planned but never produced.

Above: John Collier with his grandparents and baby brother on Christmas Day 1977. His Denys Fisher TARDIS can be seen on top of the Evel Knievel Scramble Van. Photograph © John Collier



BBC enterprises



Above and right: Denys Fisher figures and toy TARDIS populate the display cases of the exhibition shop. *Photographs © Jeremy Spencer* Also on show is the Talking K9 and Daleks which were available in three colours – red, grey/blue and a very rare grey/black variant. George Seaton unexpectedly purchased one of these in 1979. It was part of a consignment of dud Daleks that didn't speak which the manager had reduced to the bargain price of 50p each! George opened the boxes on the train home and was amazed to find the rarity below. *Photograph © George Seaton*

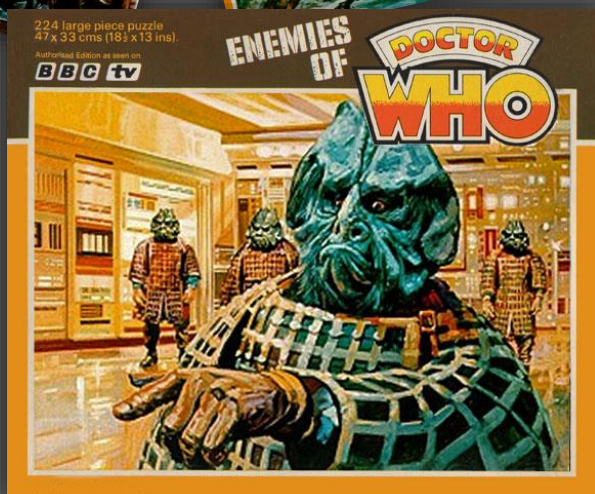


BBC enterprises

Growing up in the 1970s there was little way of knowing what was available for fans to buy apart from seeing items in comics (pre-*Doctor Who Weekly*), magazines, catalogues and the very occasional TV advert.

Stumbling across tie-in chocolate bars, breakfast cereal, baked bean cans and Dalek Death Ray lollies in life was usually an accidental discovery. The exhibition, however, was the guaranteed one stop shop for everything our younger selves desired.

The Target range of books were a consistently popular choice but there were other things to collect too including over thirty different jigsaws released between 1972 and 1984. These featured the Third, Fourth and Fifth Doctors plus a number of his enemies.



Above right: One of the Third Doctor jigsaws made by the Michael Stanfield Holdings company and released in 1972. Over 200 000 of their jigsaws were sold in the early 1970s.

Montage: The *Enemies of Doctor Who* range was released in 1978 by Whitman Publishing. It featured exclusive artwork and titles: *The evil Kraals planning to conquer Earth*. *The enormously powerful Giant Robots*. *Sontarans the war-obsessed space travellers* and *The Zygons emerging from their crippled spaceship beneath Loch Ness*.

BBC enterprises



Postcards were one of the best selling shop items, probably due to their pocket money price (they were still only 15p each in 1983). Official BBC photographs were used by the Larkfield Printing Company in their production of postcards that began in 1974 with the Dalek picture taken at the Science Museum that was available at the Middlesbrough, Blackpool and Longleat exhibitions.

In 1976 the range was expanded with the addition of several Tom Baker ones including 'written' messages saying "Welcome to Blackpool", "Welcome to Longleat" and "Happy Days". Louise Jameson as Leela came next in 1977 followed by two K9 postcards (taken from *The Invisible Enemy* and *The Horns of Nimon*) and Lalla Ward as Romana from *City of Death*.

In 1980 fans were offered further choice with two new Tom Baker cards as well as Adric, Nyssa, Tegan and the Master. There was also a Daleks postcard that used an image from *Day of the Daleks*.

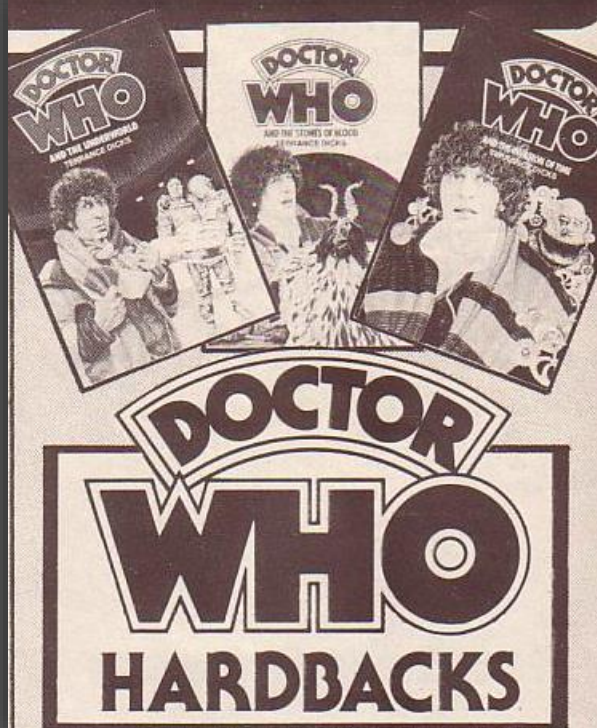
During the final five years of the exhibition there were many more postcards including the Fifth and Sixth Doctors and their companions plus a range of shots from *The Five Doctors* with, amongst others, Richard Hurndall as the First Doctor.

BBC enterprises

"A full range of Target Doctor Who paperbacks is always kept in stock at various prices."

Many articles, and indeed books, have been written about the much-loved *Target* range. The succinct novelisations with evocative covers were the only way to discover old stories and relive favourite adventures in the 1970s and 1980s.

Finding the latest releases in the exhibition shop was always an exciting moment and was a sure-fire way for *Doctor Who* fans to keep their collections up to date. There were also lists at the back of the books, adverts such as the one on the reverse of the *Doctor Who Monster Book* (below) and, later on, mouth-watering official posters (right) that ensured sales continued for many years.





TARDIS mug produced by A.B. and Son in 1980
Photographed by Mark Worgan

BBC enterprises

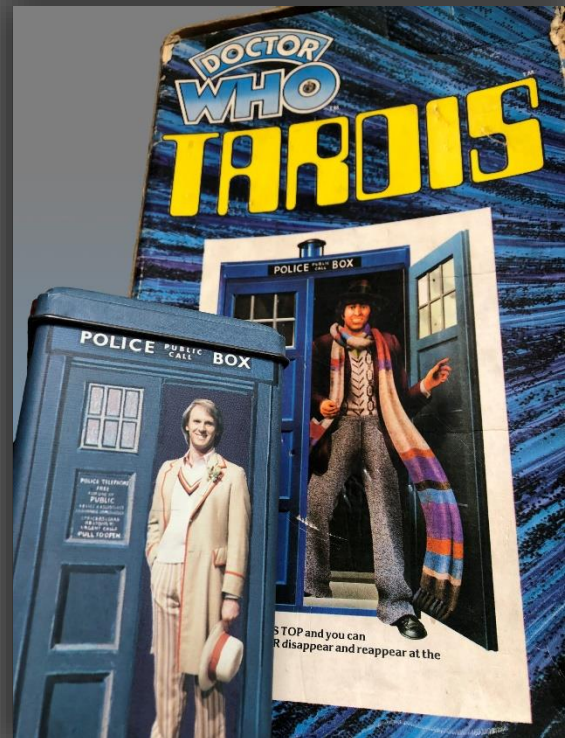
"The Doctor's TARDIS was a popular choice for those producing merchandise. Whether it be a Police Box image on badges, pencils, keyrings and mugs or models in the form of plastic bubble bath bottles, metal tins, vinyl pencil cases and ceramic money boxes.

"The latter were produced by a number of independent pottery companies including Spur Pottery in Stoke-on-Trent. This particular firm was part of my childhood as my mum actually worked there. Imagine the excitement I felt when she came home one day and told me she had been making dozens of *Doctor Who* money boxes!

"The process began by casting the shape in a TARDIS mould and then fettling and sponging them before they were aero-graphed blue, glossed and finally fired in a kiln. The Police Box signs were lithographs that were stuck on afterwards.

"The rubber plugs were made by a company called Moss and used on other products at the time such as Dusty Bin money boxes. These were inserted before being sent to distributors for the retail market. Due to being unlicensed products they were not back stamped or identified with the company logo. My mum describes it as "a free for all" market.

"Seeing them in the exhibition shop made me feel very proud even though it now seems they may not have actually been Spur Pottery ones! They are still a common find at antique shops and come in a variety of shapes and shades of blue."



BBC enterprises

One of the stranger (and more expensive) items on sale at the shop was the legendary TARDIS TUNER which was advertised as "The Amazing *Dr Who* Radio For All Space Kids" offering

- ❖ Mind blowing volume control
- ❖ Built in radio receiver
- ❖ Laser lights control switch
- ❖ Crystal clear reception
- ❖ Sliding door for battery supplies

The colourful box with groovy lettering promised "A Tune In For All Time Lords" though it was probably going to be impossible for anyone on Gallifrey to pick up the Medium Wave signal allowing you to listen to Radio 1, 2 and 3.

Designed and made in 1978 by the Cardiff based Shortman Trading Company it was in reality a portable radio with flashing lights. It could also produce two sound effects.

In the *Doctor Who and the Turgids* advert campaign that appeared in a number of different publications at the time we discovered that the Laser Beep option allowed the Doctor to communicate with the TARDIS whilst the Morse Warp was a great way to knock out your enemies (or unintentionally send Romana to sleep).

With a recommended retail price of £19.95 it was probably out of most young fans' price range but if you were lucky enough to get one it was reassuring to know that the "tough moulded casing would stand up to the heaviest landings". They were a sound investment as boxed ones in mint, working condition offer a good return. That is if you can bear to part with yours!





BBC enterprises



BBC Records and Tapes released a number of items which were on sale during the lifetime of the Blackpool exhibition. Many of these were promoted inside the exit staircase display case alongside TV props.

Previous page: Eight Legs amongst copies of the *Doctor Who Sound Effects* LP (1978). Ken Howes' review of the album in *Starburst* magazine described it as "strictly for the enthusiast and that is the only plausible market for such a venture". Above: (main image) The display case in 1981 with other albums including *Genesis of the Daleks* (1979), *BBC Space Themes* (1978) and *Out Of This World* (1976). (Black and white inset) A Silurian head. Both photographs © Jeremy Spencer (Colour inset) *Doctor Who: The Music* album released in 1983. Right: Single versions of the theme music with three different covers featuring Tom Baker (1980), Peter Davison (1982) and Colin Baker (1984).





BBC enterprises

What better way is there of showing your dedication and loyalty to something you love than advertising it proudly on your chest? Branded T-shirts were another popular item sold at the shop. From *Doctor Who* logos to Daleks and even K9 there seemed to be a new design each season.

Silly Things produced one of the first licensed T-shirts with their *Doctor Who* and the Daleks design which was advertised as a mail order product in the *Doctor Who* poster magazine printed by Legend Publishing and on sale in Blackpool in 1975.

The classic diamond logo in a glittery print and available on black or white shirts was made in Portugal and available in 1976. This was followed by a K9 T-shirt and sweatshirt in 1980.

The neon tubing logo T-shirt was available in black or white from 1981. This was followed later by Cyberman and Fifth Doctor designs manufactured in the UK by Image Screencraft.

Previous page: The Peter Davison *Doctor Who* T-shirt was first seen being held by an *Earthshock* Cyberman in a full page promotional advert in *Doctor Who Monthly*. Right (from top to bottom): 1981 neon logo T-shirt lovingly worn to shreds by John Collier. 1976 diamond T-shirt which had previously been on show in one of the exit staircase display cases and sold to John Collier for the reduced price of 50p. It was a little sun bleached and dusty and lost its glittery shine when John's mum stuck it in the washing machine when they got home. K9 design from a 1980 Denis Alan mail order catalogue. Silly Things advert from the 1975 *Doctor Who* poster magazine.



BBC enterprises



Above: Peter Irving in 1981 wearing his Fourth Doctor scarf in front of the shop counter with a few friends serving behind. *Photograph © Peter Irving*

Right: Exhibition Manager Ray Dale behind the counter in 1982. The neon logo T-shirt was available in black and white. Eager fans could also pick up a copy of the 'new' 1983 annual.

Photograph © Kevin Taylor

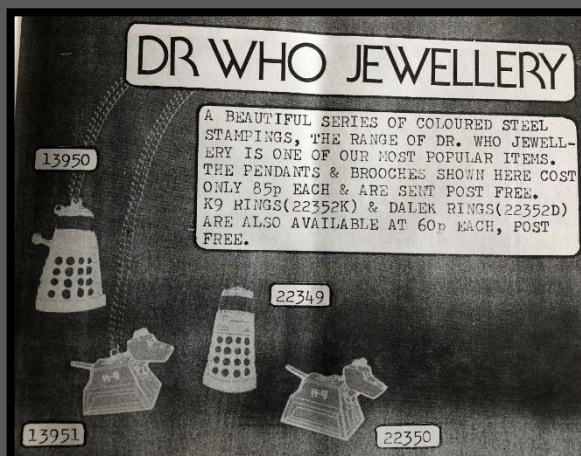




BBC enterprises

The official *Doctor Who* clothing range that began with T shirts and Fourth Doctor scarves in the 1970s was supplemented by TARDIS keyrings and custom jewellery featuring Daleks and K9 by the end of the decade. Further items of apparel began to appear throughout the 1980s as baseball caps and gloves featuring the neon logo were made available. There was also the novelty Dalek baseball cap that came complete with eyestalk giving the wearer the feeling they were an actual Supreme Being. Possibly.

Left top and middle: *Doctor Who* baseball caps were on sale in the shop from 1984. Photographs © Mark Worgan Left bottom: An advert in the Denis Alan catalogue from 1980 showing the Dalek and K9 pendants and brooches produced by S. Weiner Ltd. Below: *Doctor Who* gloves made by Peshawear. They came in two sizes (4-6 and 7-10).



B.B.C. DR. WHO EXHIBITION

MERCHANDISE LIST 1983

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Exhibition Badges	.30p each
Jigsaw Puzzles - 4 Designs	1.50p each
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(Navy/White) (Large)	9.99p each
Coffee Mugs	1.25p each
Pencils	.15p each
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Car Stickers	.25p each
Postcards	.15p each
Key Fobs	.75p each
Pencil Cases (Tardis)	1.75p each
Tardis Play Tents	15.99p each
Dr. Who Sweatshirts	Adults 6.50p each Children 5.25p each
Dr. Who T-shirts	Adults 2.99p each Children 2.75p each
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and please add 75p. to cover postage and packing.

Courtesy of John Collier

BBC enterprises



Above: Barbara Dixon and Jodie Weatherly behind the counter. *Photograph © Peter Irving* Left and below: The stationery range was a popular seller over the years. It included pencils, pens and erasers which were produced in different styles throughout the 1970s and 1980s.



BBC enterprises



Above: The shop in 1984. Photograph © Graeme Wood
 Left: Fans could also buy merchandise via mail order. Below: A Dalek design was added to the pencil case range in 1984. Photograph © Mark Worgan

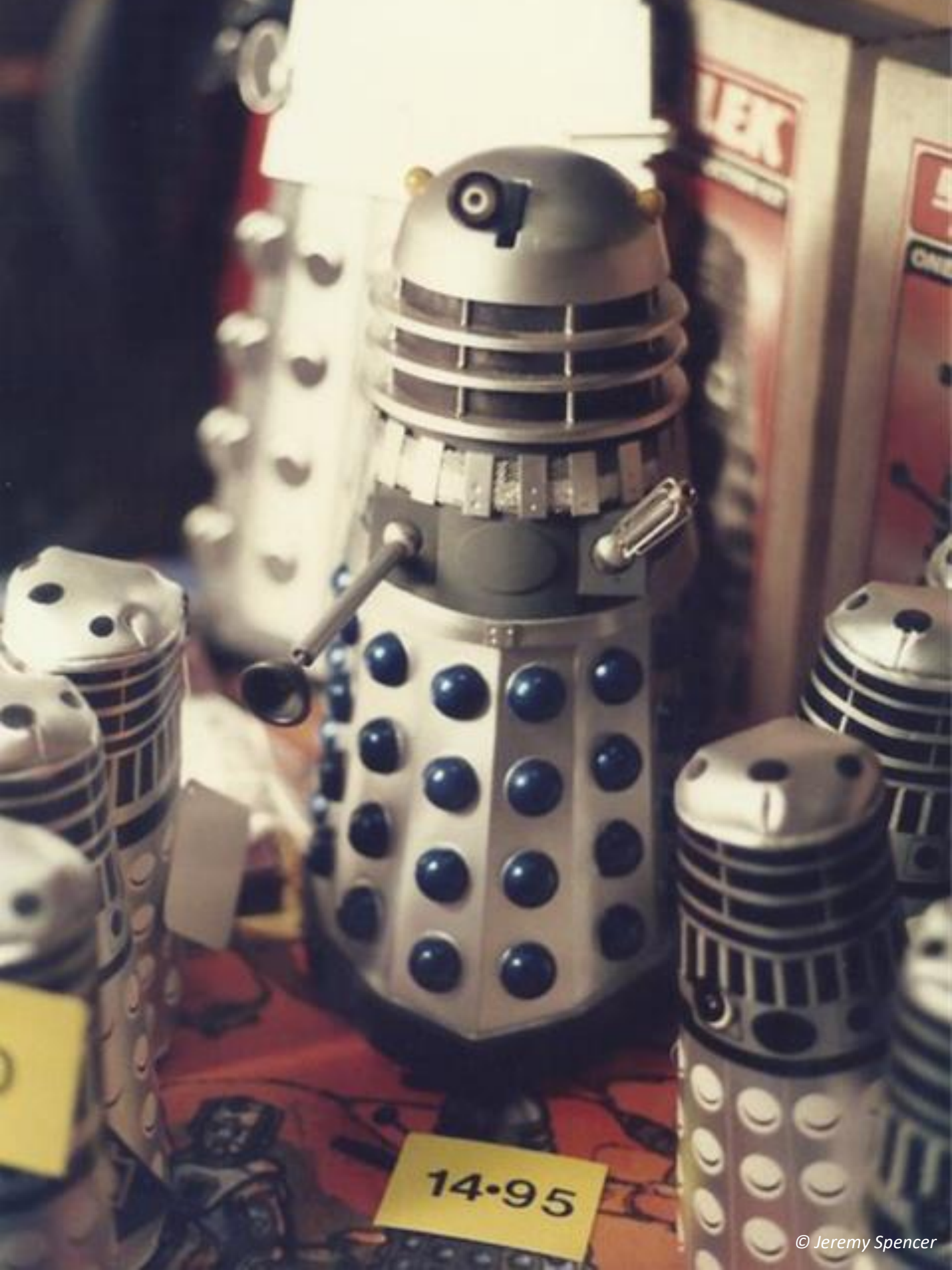


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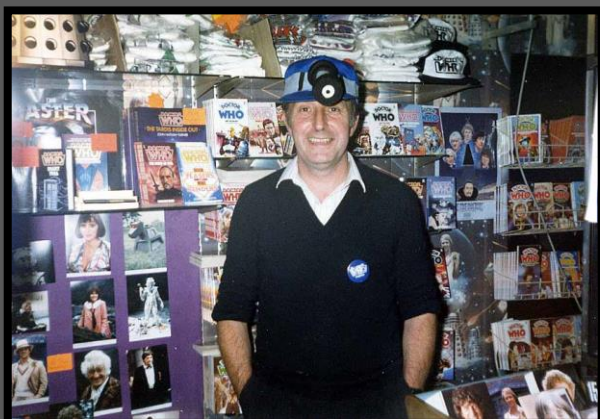


14-95

BBC enterprises



The shop in the final season of 1985. Above and below right: Barbara Dixon amongst the goodies. New items included the 1985 *Doctor Who* Summer Special and 1986 Calendar. Below left: Dalek baseball hats were one of the more radical items of clothing on sale. Photographs © Ian Taylor



BBC enterprises



Ed Salt



David Poyser



Mark Worgan

BBC enterprises

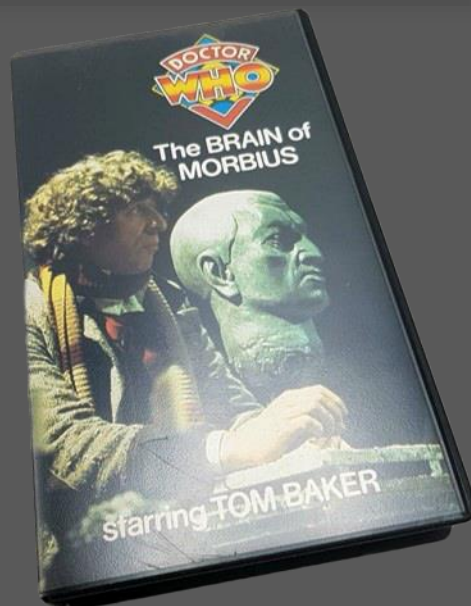
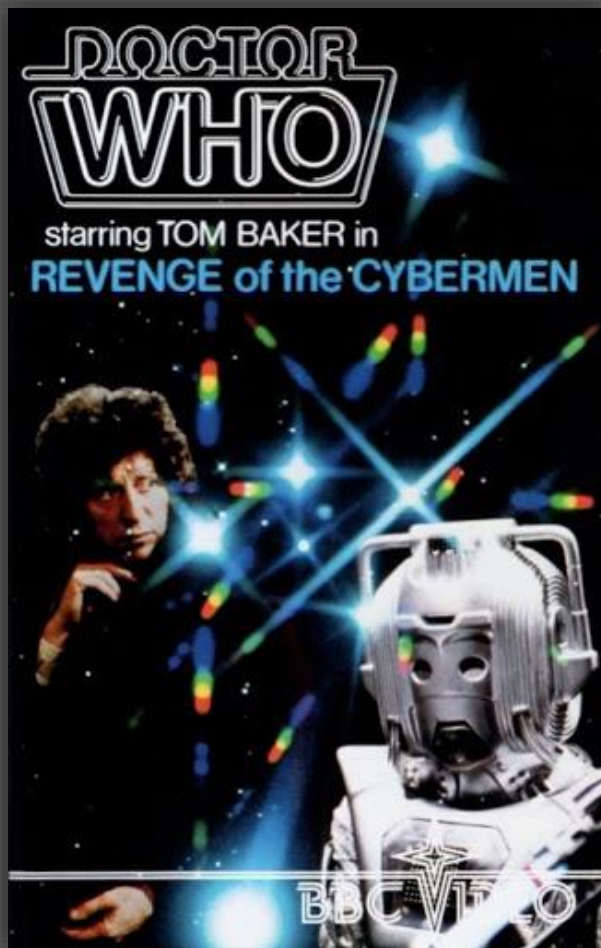
As the Blackpool exhibition was winding down the BBC were beginning to release previous serials on VHS and Betamax video. The first batch of these were on sale during the final two years.

The long awaited range came at a time when there were no legitimate recordings available to fans. The 1980s saw home video players become increasingly popular and BBC Enterprises were keen to cash in on this new area of sales.

Fans attending the Longleat Celebration in 1983 had the opportunity to complete a BBC Video survey to name their preferred choice of stories. *Tomb of the Cybermen* came out as the favourite but as this story was then missing from the archives, *Revenge of the Cybermen* was deemed to be a suitable alternative.

It was initially released on Monday 3rd October 1983 with the incorrect style of Cyberman on the cover and consequently re-released with a different cover on Monday 14th May 1984. This serial was followed by *The Brain of Morbius* on Monday 9th July 1984.

In 1985 *Pyramids of Mars* was released before the first black and white story, *The Seeds of Death*, also appeared on video. The twentieth anniversary special, *The Five Doctors*, was released in September, one month before the Blackpool venue closed. This particular line of merchandise was a world away from the original shop stock of balloons and badges.



Right top: The original cover for the 1983 video release of *Revenge of the Cybermen* featuring Tom Baker with an *Earthshock* Cyberman. Right bottom: The VHS version of *The Brain of Morbius* released in 1984.

BBC enterprises



Jeremy Spencer

BBC enterprises

With the overwhelming plethora of Doctor Who toys, models and memorabilia that we have taken for granted since the series returned in 2005, it's easy to forget there were many periods in the past where fans were not being spoiled by such mass-merchandising and the release of a small range of new merchandise was simply the most exciting thing.

"The expansion and evolution of plastic mould injection technologies in the 1970s would result in the first wave of *Doctor Who* toys since the "Dalekmania" of the 1960s. Photos of the Blackpool exhibition shop in the late 1970s are a delight to behold – rows of beautifully boxed talking Daleks from Palitoy; the talking K9 plus the odd Denys Fisher action figure. I can only imagine the thrill of concluding your visit to the exhibition during that time and walking out of the Ritz café exit with your very own Dalek or K9.

"Of course, there were also posters, books, t-shirts, badges, stationery, cassettes and LPs, which made up the majority of the memorabilia on offer. Like the rest of the exhibition, the shop's content would change regularly to offer the most up-to-date merchandise. By the time I visited in 1985, with no *Doctor Who* toys in production since the late 70s, books, calendars and other printed matter were the order of the day, as well as the then new range of metal 30 and 40mm "Fine Art Castings" figurines. In my case, I came out with a TARDIS and a couple of 40mm Daleks – the sheer joy of a little bag full of Dalek 'bits'! Sadly, the arms and eyestalk were incredibly fragile, and also easy to lose... forever.



Above: Alex outside the Pleasure Beach in 1988.
Below: Alex's haul from the exhibition shop. Fine Art Castings Dalek Photograph © Rich Walters



BBC enterprises

"Ironically, just two years after the closure of the exhibition, the Dapol range of figures would explode on to the scene, thanks to the late David Boyle, who was responsible for the Llangollen exhibition in the 1990s and the later Doctor Who Museum in Blackpool from 2004–2009.

"For me the Dapol range was a dream come true, as the first and long-awaited *Doctor Who* toys of the 1980s. I would at last be able to amass my own Dalek army and send the Seventh Doctor and Mel off on journeys across my bedroom in the TARDIS.

"My first figures were Mel and a Tetrap. The eventual arrival of the Seventh Doctor was a celebratory moment, with K9 and the TARDIS following soon after. This provided me a suitable pastime while I waited impatiently for the Daleks.

"I have often thought about what the exhibition would have been like over the following years, had it not closed.

"In 1986, Dominic Glynn's icy version of the theme tune would have been glacially drifting down the Golden Mile, inviting fans to come face to face with Drathro or the Vervoids. Imagine the Valeyard's costume on display in sinister lighting alongside a set of the Fantasy Factory, which might have seemed oddly at home just yards from Blackpool's Pleasure Beach.

"By 1988 and the show's 25th anniversary, the exhibition would have changed again, just as the Doctor had. The shop would have been packed with rows of the first swathes of Dapol figures – Daleks glittering in white and gold, black and silver; Doctors, Mels, Tetraps and of course, K9. It would have looked glorious!



Above top: Dapol Tetraps with pink Mel figure. Middle and bottom: Drathro and Vervoid on display in 2008. Photographs © Alex Storer

BBC enterprises

"Fans would have left the exhibition with bags bulging with their newly acquired Dapol figures – which would all have been after seeing the Tetrap cave up close in the main exhibition room alongside a shimmering Dragonfire display. Later in the year, the Imperial Daleks would have arrived with the impressive model of their spacecraft; shiny *Silver Nemesis* Cybermen, colourful clowns and of course, the Kandyman would all have graced the exhibition's corridors.

"In reality, by 1988 the exhibition had long been closed, and the series itself was on shaky ground, surviving only for one further season. I was ten years old, and my visit to the exhibition three years earlier, felt like a distant memory when we returned for a family holiday that summer. To me, Blackpool still felt like some kind of spiritual home of *Doctor Who*, despite the absence of the exhibition. I had taken my new Dapol toys with me on holiday, creating my own campsite adventures with a makeshift Lego TARDIS console and guest appearances from other toy franchises. I was enjoying this new and different phase, with a very different, brilliant new Doctor with Sylvester McCoy.

"By looking at the photos from Longleat or MOMI and of course the later Blackpool Museum, you can imagine how the original exhibition might have looked by the end of the decade. With the props and costumes from seasons 24, 25 and 26 finally being displayed in the Museum from 2004, at least things eventually came full-circle.

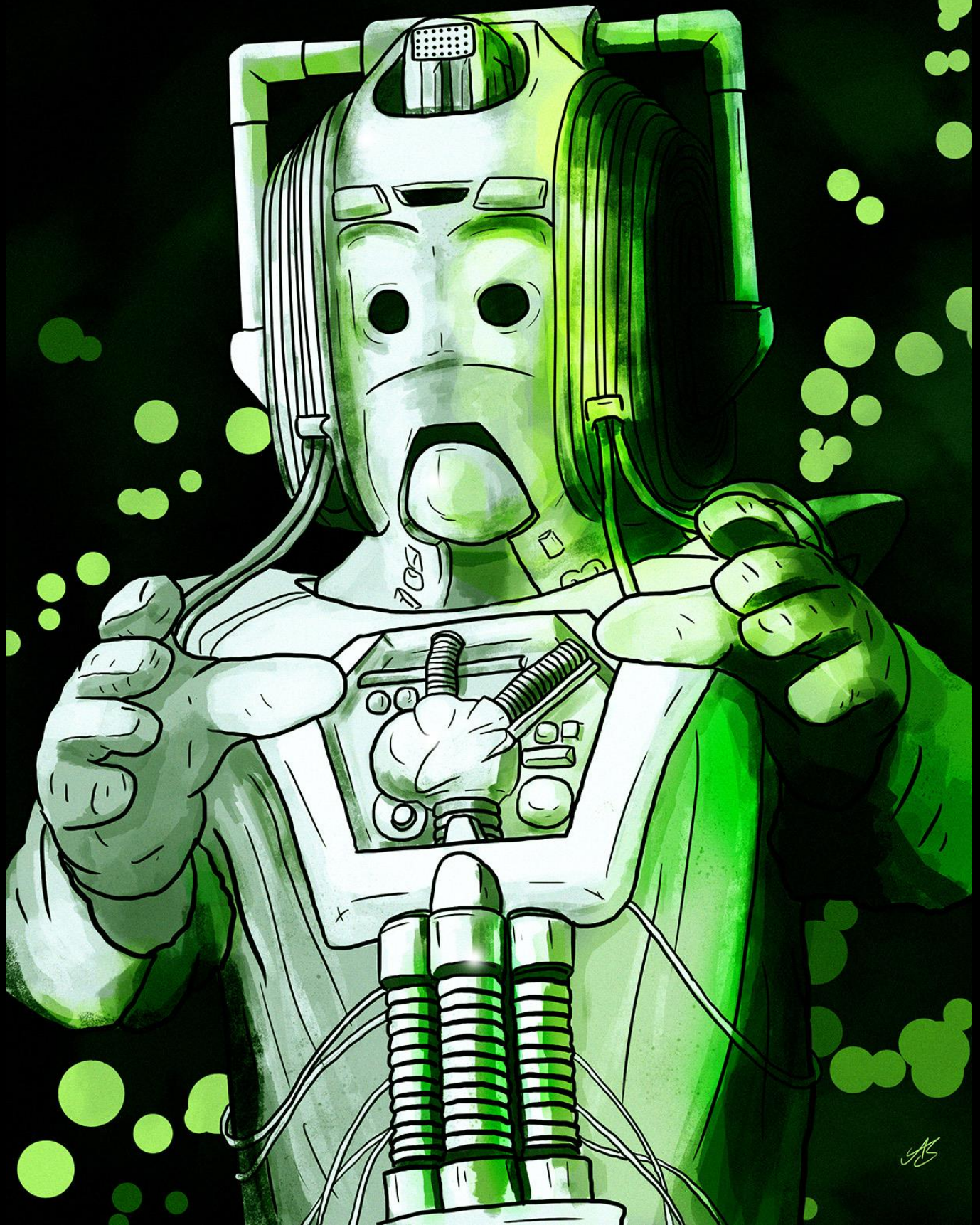
However, with the Llangollen exhibition opening its doors as part of the Dapol factory, by the 90s, there would indeed be a shop adorned with rows of Dapol figures to buy and fans could even take a peek in the factory itself to see a production line of Daleks.



Above: Scenes from Alex's campsite adventures in Blackpool in 1988. Photographs © Alex Storer

Unfortunately, I never managed to go there myself. Yet if Blackpool had remained open, would there even have been a Langollen exhibition? Who knows! But sadly, everything has its time, and with Michael Grade's bloody axe looming, either way Blackpool's days were numbered. During its eleven year run, the exhibition had offered a certain type of magical experience for so many fans. I am certainly glad I saw it when I did, and as you might have noticed, I have never forgotten it."

5. EXIT TO CAFETERIA



WISH WHO WERE HERE



Since the early 1990s John Collier has made regular trips back to Blackpool which always include an opportunity to revisit the site of the exhibition.

"Missing out on visiting the exhibition in its final year has left a small hole in my life. Had I known it was going to close I would definitely have made one last trip to soak it all in. I can't remember exactly when I found out it was no longer there but I have always enjoyed finding little references in various publications like the *Blackpool Frolix* strip and a tiny photograph in David Howe's excellent *Timeframe*.

"My favourite snippet is the final frame of the *Seaside Rendezvous* comic strip which appeared in the 1991 *Doctor Who Magazine Summer Special*. It was a delightful tribute to Blackpool showing the Seventh Doctor and Ace returning to the TARDIS which is parked in the original position of the exhibition entrance, smashing the fourth wall for those in the know.

Above: John outside the exhibition site in August 2017. Photograph © John Collier

Below: Two comic strips referencing the original Blackpool exhibition. *Blackpool Frolix* from 1986 and *Seaside Rendezvous* from 1991.





Above (left to right): John in October 2016 and again in April 2017. *Photographs © John Collier*

"Finding little nuggets over the years became a quest. In a pre-internet age it was difficult to believe that others out there had similar memories to mine. All I could do was pore over my battered album of blurry snaps and sift through the cherished mementos I had purchased back in the day.

"The first time I went back to specifically seek out what the place looked like was in 1993. I had heard rumours of it being turned into a Laurel and Hardy Museum but all I found was the basement being used as a shoe shop.

"Having children meant I could continue the family tradition of day trips and short breaks to Blackpool. Every visit was an opportunity to have a nosey along Chapel and Bonny Street to see how things had changed since the last time. Always wishing it had never closed.

"The development of the world wide web meant references began to appear online. I remember coming across the wonderful Hyde Fundraisers site with the groovy flashing graphics and finding clips on YouTube. There were paintings by Stephen Harwood and unused comic covers by Jay Gunn.

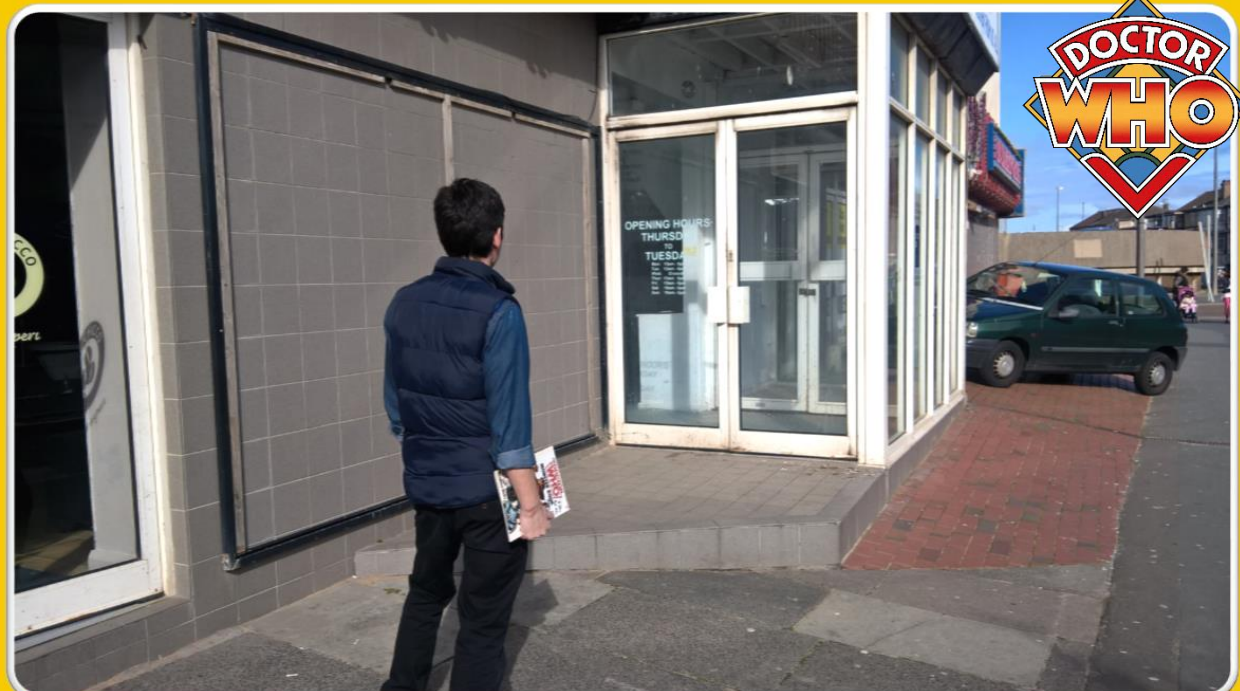
"In fact Jay's beautiful *Doctor Who Monster Toy Book* published in November 2013 blew me away and convinced me that there was an Exhibition Army out there that I needed to recruit. I paid homage to his homage in a staged photograph in the Spring of 2016. Posting it on Twitter resulted in a response that ultimately led to this publication.

"Thirty five years on and I feel like I have definitely been given the opportunity to return."



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IN THE SUMMER OF '77 A YOUNG BOY COMES FACE TO FACE WITH HIS GREATEST FEARS



IN THE SPRING OF 2016 A MIDDLE AGED MAN COMES FACE TO FACE WITH HIS GREATEST FEAR

Top: Doctor Who Exhibition Blackpool 1977 from *The Doctor Who Monster Toy Book* © Jay Gunn
Bottom: Doctor Who Exhibition 2016 © John Collier

THE DOCTOR WHO PROJECT

In 2007, artist Stephen Harwood produced a group of paintings about *Doctor Who* that grew out of other work he was making at the time about his childhood. The resulting exhibition 'The *Doctor Who* Project', for which Nick Griffiths (author of 'Dalek I Loved You') wrote the introduction, showed in a gallery in London's Fitzrovia.

"The series comprised a sequence of self-portraits that channelled the Tom Baker title sequence complete with fedora and scarf; other works depicted the TARDIS, Daleks against fiery, expressionist backgrounds and two paintings of the *Doctor Who* Exhibition in Blackpool.

"I made the Blackpool pictures, a view of the entrance and a second painting of my younger brother and I outside the TARDIS, using some old slides of my Dad's taken, we think, on a visit in 1981.

"In making the pictures, I was transported back to the Golden Mile and the churning theme music, which one year terrified my younger brother so much we had to forego the exhibition (I can't be sure, but judging by his pensive expression that could be the year depicted in the double-portrait).

"There was an unmistakeable thrill to entering that TARDIS portal. The sci-fi silver of the ticket booth was a clue that ordinary reality was about to be suspended and once inside, the larger than life other-worldly portrait of Tom Baker that hovered in the half-light fixing every visitor with a magnetic stare, seemed to warn of the challenges that lay at the bottom of the stairs, in the dark excitement of the exhibition itself.



© Stephen Harwood



© Stephen Harwood

"*Doctor Who* was responsible for developing my imagination - Tom Baker in particular - but it was more than that. It was also about being different, and seeking solace in adventures in other times and on other worlds. That need for escapism that helps you find your feet as long as you don't stray too far.



Above: Stephen Harwood's beautiful painting of the exhibition exterior circa 1981, was made in 2007 as part of his *Doctor Who* project. It perfectly captures the atmosphere and mood of a place that is still so loved by those who were fortunate to visit.

"The small BBC Enterprises exhibition off the Golden Mile brought it all alive, taking it out of the TV and into the real world - just for an hour or however long I was allowed to marvel at the TARDIS' console (memory plays tricks, but I am certain one year you could operate the console - which was amazing - the next year it was cased in perspex and 'out of bounds'.) At the end, the gift shop was a treasure trove of *Who* delights.

"I had most of it at one time or another. Endless postcards, badges, pencils, t-shirts, scarf, action figures and Target novelisations. The merchandise changed every year, so there was always new stuff to buy - a new badge and a set of postcards of the current cast (this must have driven my parents mad). The carrier bags were also very cool to the younger me.

"Remembering the *Doctor Who* exhibition naturally goes hand in hand with memories of Blackpool itself: the illuminations, Blackpool tatt - those 'glow in the dark' plastic necklaces that were all the rage one year (the 'glow' of course faded pretty quickly), the Pleasure Beach with its ghost train, and hall of mirrors, candyfloss, Blackpool rock and other sickly treats, the clatter of amusement arcades and the smell of fish and chips.

"If we were visiting for a weekend, we generally stayed at a B&B run by a Mrs Vera Broadbent and I was allowed ginger beer in the small bar in the sitting room which made me feel very grown up.

"My parents tell me I was fascinated by the various Fortune Tellers (I still am) and always wanted a pot of prawns on the pier (I still do, wherever there's a seafood stall).

"Oddly, I don't remember visiting the Tower, although I am assured we did. Apparently I was dismissive of Tussauds, only *Doctor Who* held any interest.

"They say you should never, never go back, but I did once - about ten years ago my partner and I visited for the day, with his Mum who was living in Lancaster.

"I found that Blackpool seemed a shadow of its former self. I think it was probably always a bit faded, but it didn't have that excitement in the air that I remembered. I am certain something had left the place and it was not just me seeing it through much older and perhaps slightly jaded eyes.

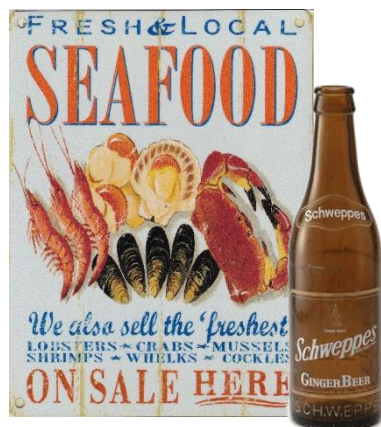
"I searched for the site of the *Doctor Who* Exhibition but only half-heartedly. I was told it's still possible to discern the doorway where the TARDIS once stood, but I realised later I didn't really want to find it.



© Stephen Harwood

"It will always have a special place in my heart. It's part of who I am and I probably didn't realise quite how much until I made those paintings in 2007, but I think I'm definitely happier remembering it's heyday, rather than looking for traces of what was once there. I will never forget it."

You can see more of Stephen's art work and read his blog at this official website:
<http://www.stephenharwood.co.uk/>



THIS CHARMING MAN

The Blackpool exhibition came along during Jez Conolly's first wave of *Doctor Who* fandom. That period began during 1973 when he turned eight and started collecting, and reading, the Target novelisations. It lasted until 1980 when Tom Baker departed the show.

"Between those times I was lucky enough to visit Blackpool on three separate occasions, the first time being in 1977.

"During that first trip I visited the exhibition just the once, accompanied by my mum, who was probably a bit concerned that even at the age of 11 I still might find the experience a little frightening to go around on my own.

"It was certainly rather overwhelming; that entrance through the doors of the TARDIS to get to the ticket office, then the dark pathway through and one's encounter with the first exhibit – the Giant Robot if my memory serves me correctly – all the time enveloped in the deafening cacophony of music and sound effects.

"I remember pointing to each successive tableau and providing my mum with a potted history of the episodes in which each creature had featured. I don't think for a moment she was paying much attention, she was probably more concerned about tripping over in the extreme gloom of those internal corridors while staving off the first signs of a migraine being triggered by the audio bombardment.

"I loved the console room section towards the end of the route, with views out on all sides of an alien environment populated by various monsters, many of which were incongruously positioned next to each other. Being the schoolboy completest that I was, this incongruity irked me greatly. In my young mind I wanted the exhibition to be part of the canon.



Above: Jez outside the exhibition in 1978.
Photograph © Jez Conolly

"I recall spending an inordinate amount of time lingering in front of the little merchandise hatch at the very end of the experience. I resisted getting a balloon, inflated by the shop assistant using the head gun nozzle on the *Revenge* Cyberman head, but I did spill my holiday money in order to come away with a small sack load of Target books. When I finally exited, Blackpool seemed terribly prosaic by comparison to the alien worlds I had just been visiting. Naturally I wanted to prolong the experience for the remainder of the holiday, and did so by burying my nose most unsociably in one or other of those newly acquired books.

"That first Blackpool trip took place over a long weekend. The following year I twisted my parents' arms enough to persuade them to book a week-long holiday in the resort. This afforded me the opportunity to return to the exhibition not once but three times, on my own on these occasions, meaning that I could take it all in at my own pace and not shuffle round dutifully as part of a visitor 'crocodile'. So I had the luxury of lingering and even looping back to stare at the props and costumes for as long as I liked.

"Once again I raided the merchandise hatch, although by 1978 I had pretty much caught up with the back catalogue of Target novels, which took pride of place on a bookshelf in my bedroom, arranged in chronological order, the spines gradually fading to their various sun-bleached pastel hues.

"1978 also marked a visit to my home town of Cleethorpes by none other than Tom Baker. The promotional appearance took place at the town's zoo, by then a rather ailing attraction, the managers of which clearly figuring that the chance to meet a real live Time Lord would pull in the crowds. They even went to the trouble of erecting a huge billboard just outside the zoo entrance several weeks in advance of the visit, featuring Tom's face and the *Doctor Who* logo of the time.

"Sadly, on the day, hardly anybody bothered to turn up. I don't recall it clashing with anything else in the town's packed social calendar (that's sarcasm folks) so quite obviously the event had proved unattractive to Joe Public.

"It was left to me, one friend and the boy next door, along with a loose assortment of people who were probably there visiting the zoo anyway on that day to give Tom, decked out in full costume, the welcome he deserved.

"We did the best we could but it was a rather depressing affair. I stood in front of the great man, his hand on my shoulder, while my dad took photographs. The overriding memory I have of that moment is that the Doctor smelled quite strongly of whisky.

"The small entourage of Tom and some BBC PAs lingered for a while before repairing to the zoo's tawdry little cafeteria then sloping off. They say never meet your idols.



Above: Tom Baker with a small group of fans at Cleethorpes Zoo in 1978. Jez is in the navy coat
Photograph © Jez Conolly

"However the experience didn't stop my love of the show, and a couple of years later I made it to the Blackpool exhibition for one final time. By 1980 the exhibits were starting to look a little tired and I'm not sure that there was anything in the merchandise hatch that appealed to me.

"Even the Cyberman head air supply had packed up, leaving the forlorn impassive face to gather dust. The Baker visit combined with this last sad trairpse around the Blackpool exhibition make me consider that there was something about those years of being a fan, at the age that I was, that lent themselves to a process of coming to terms with disappointment.

"It may seem counterintuitive but now this feels like a positive thing, as though by passing through it my adoration of *Doctor Who* was put in some kind of helpful perspective. It's no bad thing that the programme I loved, still love, and the attractions that form part of that love can be charmingly crummy at times.

OFF TO THE EXHIBITION

For author Bernard O'Toole remembering Blackpool brings back strong emotions of days gone by.

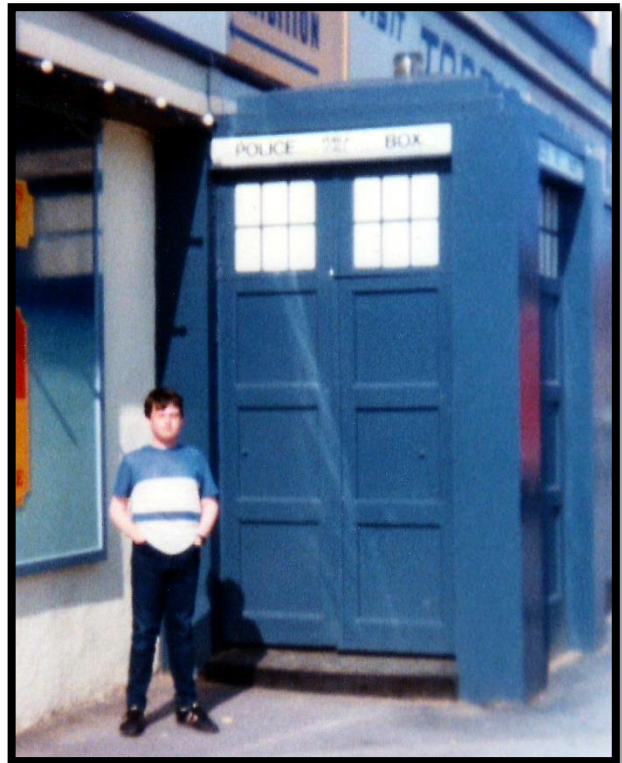
"My first memory of visiting the exhibition would be in 1979, which I now know is after Season 17. I'd gotten into the Target novelisations a year or so before, so I was primed and ready for the magic that lay beyond the blue door. My sister was convinced it was some kind of Haunted House attraction and that it would be terrifying, which spoilt it slightly. I would have been more than happy to be left there for the whole afternoon but at the age of ten, that wasn't going to happen.

"The thing that stuck out for me was the Jagaroth space ship from *City of Death*. I don't recall why. Perhaps I was struck by how small it looked in real life. Oh and Mandrels hiding behind palm trees!

"Each year, the exhibition opened on Easter Monday, which coincidentally was always when we had a day trip to Blackpool. My Mum and Dad didn't drive, so it was buses – and a very early start. I didn't mind though. The truth is I didn't sleep much the night before due to the excitement of knowing I was going to the exhibition. It would be full of new exhibits for the latest season too.

"The approach to the Central Pier sticks in my mind, whether that be along the Promenade, or from the back end of town, along Chapel Street. On that Easter Monday, there would always be people near the exhibition wearing costumes. It only added to the excitement of what would be waiting down that staircase.

"Bessie was there too, and in 1981, there was an *Earthshock* Cyberman, to this day my favourite iteration of the Cybermen, hanging around outside.



Above: Fifteen year old Bernard waiting patiently for the blue doors to open in 1984.

Photograph © Bernard O'Toole

"No smartphone selfies or videos then. All we had were cameras with a cartridge that could only take twelve photographs and I was warned not to waste any.

"That didn't stop me. I took twelve photos there and then on the spot but none of them came out. Just a blur or my thumb in the way of the lens.

"The gift shop was pretty special too. Merchandise back then was nothing like it is now, but a mug or a key ring with the TARDIS on was a worthy treasure to take home to boast to others of my visit.



Above: A selection of *Doctor Who* Target novels in the Blackpool exhibition shop in 1985.

Photograph © Jeremy Spencer

"Whilst browsing, a younger boy than me was asking if certain Target novels were in stock. For each one I piped up the release date before the guy behind the counter could answer. I wasn't trying to be a smart arse, just trying to help out a fellow fan. The guy serving laughed and said I should be doing his job as I knew so much about *Doctor Who*. I floated out of the place, high on such a compliment. Working there would have been a dream job I'd never considered I'd be worthy of. What I would do now to be working in that place. Hell, I'd do it for free.

"I always had a sinking feeling after winding my way through the whole exhibition and reaching the bottom of the steps leading back up to the real world. I was always hesitant to leave but there was still one tiny thing to look forward to - the video monitor on the wall.

"At one time it was the Fourth Doctor, asking if I'd had a nice time at the exhibition. Another time, it was the whole regeneration scene from *Logopolis* on a continual loop, which I would stand and watch over and over until my mum ran out of patience and finally dragged me away.

"However 1984 is the one that forever sticks in my mind. I was fifteen and now deemed grown up enough to visit the exhibition on my own, as we were staying at a guest house half a mile away. And visit I did, every day that week, hanging around for hours.

"The rest of my family tried to tempt me to join them on their adventures around Blackpool but to no avail.

"Picnic on the beach? No thanks, I'm off to the exhibition. The zoo? No thanks, I'm off to the exhibition. Pleasure Beach? No thanks, I'm off to the exhibition.

"It was also the week my Dad first complained of being ill. A stomach upset of sorts, he thought. Probably some dodgy fish and chips somewhere. I lost him six months later.

"Walking past that building today, the overriding memory is that was the last ever week of normal family life. If anything, that magical place down those stairs matters a great deal for that reason also.

"Years later, I decided writing was my "thing". I'm convinced I got the writing bug from devouring all those Target novels years earlier. After winning a competition with *Big Finish*, I had a story published in one of their anthologies. I am no Terrance Dicks, but standing looking at my own *Doctor Who* novel on a bookshop shelf, was as big a buzz as standing looking at that amazing selection in the gift shop at the exhibition."

THE DOCTOR RETURNS

After bumping into the fake Fourth Doctor in 1979, Edward Russell returned to Blackpool in 2007 with the real one – the Tenth Doctor – and it was very definitely David Tennant.

"I joined the team in Cardiff in 2006 as Brand Executive, meaning I helped support all the additional activity that surrounded the show. For some time, I worked alongside Blackpool Town Council to create a set of *Doctor Who* themed illuminations. Of course, they wanted the real Doctor to attend the switch-on ceremony and it was my task to invite David.

"Like me, David had recollections of the exhibition from his youth and was also aware that Tom Baker had the honour of turning on the illuminations in 1975, so he needed little persuading to do the same. On August 2007, he left filming in Cardiff and headed north. I'd arrived the day before, to inspect the new lights and was busy chatting with council officials when I got a few frantic calls from Julie Gardner who was sat with David in heavy traffic on the M6 – desperately behind schedule!

"We always knew that timing would be tight. David had filming in the morning but no one had anticipated just how much traffic would be on the road. There was a contingency plan.

"A set of police outriders on motorbikes were sent to escort David's car, travelling along the hard shoulder, until he reached the hotel where he could get changed ahead of the ceremony. Luckily, he made it in time, seeing him pull into the hotel car park, surrounded by police on bikes sent me into a fit of hysterics.

"The circus continued when we were escorted to the actual switch on, close to the famous Blackpool Tower where David joined Dale Winton on stage to press a big red button which, in turn, lit up the illuminations. They included Daleks, Cybermen and even the Doctor and his then companion, Martha Jones.



"I remember telling David about the curly-haired imposter who I'd had my photo taken with 28 years earlier and he'd laughed and said that I at least got to be with the real Doctor in Blackpool in the end.

"A few years later, we opened the *Doctor Who* Experience in Cardiff and I was part of the team who helped put it together. Although I cherished my memories from 1979, one thing I was keen to address was the realism. We used actual props from the show wherever we could and made sure that recreations – such as the TARIDS console – were as faithful as possible.

"I sometimes wonder if we tried too hard. Children's imaginations are endless and their ability to suspend disbelief is heart-warming. I would watch young fans walk around the experience, holding hands with weary-looking adults as they recounted the Doctor's adventures in detail, just as I had done all those years before. I wonder if someone who visited will one day be involved with the series or perhaps be running the show? Maybe he or she will one day play the Doctor and get to turn on the illuminations in Blackpool? Just imagine."

SMALLER ON THE INSIDE



Mike Pomfret was just five years old when he first visited the exhibition in its opening year. It was the start of an annual pilgrimage.

"I cling to my father as we descend the stairs. Plunging into semi-darkness I'm terrified, yet thrilled in equal measure, at the sounds coming from below. One in particular stops me in my tracks – was it the roar of a dinosaur perhaps? As we finally reach the bottom of the stairs, there it is in front of me, a Tyrannosaurus Rex, with it's head bursting through a brick wall.

"From that moment on, my fear evaporated, replaced by a sense of wonder that I had never experienced before, and my young life would never be the same again. I was hooked.

"It turned out that my mother wasn't keen on Blackpool, so my father would take me from our home in Liverpool. Once a year, sometimes twice if I was lucky. Growing up this became the best 45 minutes (or thereabouts) of my childhood years.

"Before each visit I would be counting down the days in the build-up, my excitement reaching unbearable levels – then following each trip, the countdown would begin again in anticipation of the next visit.

"This would be the case for 10 years until 1985 when, for a variety of reasons, I was unfortunately not able to make the trip. Not to worry, we would go the following year. So, come 1986 off we set, and after a two year break I was looking forward to seeing the exhibition again – or so I thought. We parked the car where we always did, went and had the usual (hurried) fish and chips near the exhibition and then set off to go in.

"We turned the corner of the street and shock! It was gone! Back in 1986, media coverage of *Doctor Who* was vastly limited compared to now. As a 16 year old, my only regular source of information was via the *Doctor Who Magazine*. Now, I might be wrong, but I am sure there was nothing reported in the magazine about the exhibition closing in 1985.

"So that was that, the end. All signs that the exhibition had even existed were gone as far as I could see. The sense of disappointment was profound, made even worse by the fact that I had never got to visit the exhibition during its final year!

"We made the most of the trip to Blackpool for the rest of that day, but it was just not the same and following that, it was quite a few years before I even felt like going back.

"Life moved on and into my twenties, my perspectives on life had changed. I had made a few trips back to Blackpool, but I could never bring myself to go too near the site of the exhibition.

"Fast forward to 2004 – I am 35 and David Boyle has opened the *Doctor Who* museum. In a fitting role reversal, I drove my Dad up to Blackpool for a day out. For old time's sake we had the usual fish and chips (in the same café) and off I went to see the new museum while he walked along the prom.

"Although not as good as the original, I still enjoyed the exhibition and it was just great to have something like that in Blackpool again. It also seemed that it was time, after all these years, to go and look at the site of the original exhibition while we were just along the road from it.

"So, off we went, turned the corner and although I had passed by the end of the road a few times since the exhibition closed, I had never been this close to the site, since 1984.

"It appeared that it was now a shoe shop, with the entrance being the old TARDIS kiosk. We thus went through and descended those same stairs for the first time in 20 years. As I had expected, and as I far as I could tell, there was no sign of any remnants of the original exhibition left.

"The whole cellar at the bottom of the stairs was one open space consisting of an ordinary shoe shop. But one thing stopped me in my tracks – I was staggered by how small the whole area was.

"I walked around the shop and was as sure as I could be that the boundaries of it were what would have been the boundaries of the original exhibition.



Above: The Shoe Cellar entrance in April 2016.
Photograph © John Collier.

"I was astounded – I know memories can play tricks, but how on earth did they fit everything into this small space back then? I realised then that after all these years, one final piece of the original magic had been waiting to hit me. Of course, how could I be so stupid? On every visit to the exhibition all those years ago, I really had been walking through Police Box doors into the TARDIS after all!"

ONE SUNNY AFTERNOON

David Sheel's memory of the exhibition dates back to a trip to Blackpool with his father in the early 1980s.

"My parents went through a very unpleasant divorce in the late 1970s which meant on weekdays, I lived with my Mum and spent weekends at my Dad's place. This caused difficulties when it came to occasions such as Christmas, birthdays and holidays. For one week each summer my Dad would take me on day trips by coach as he never learnt to drive. So departing, blurry eyed, from Manchester we would go to all the North West hotspots - Morecambe, Southport, Alton Towers and BLACKPOOL!

"Invariably this meant full days on the Pleasure Beach using up a book of tickets and riding everything in sight until I was sick. However, one memorable visit was slightly different. It turned out my Dad had been born in Blackpool. Yorkshire Street to be precise. He told me this one sunny afternoon as he downed a pint on the Central Pier. He declared he was going to show me the house and consequently dragged me down side streets that seemed too normal to be in Blackpool. Eventually we reached a corner and he pointed up at a tiny square window. I felt uninspired and, most likely, would never have remembered the day if it wasn't for what happened next.

"As we walked away he said. "You like *Doctor Who* don't you?". I did. I LOVED it. We watched it most Saturday tea times with beans on toast or some other simple culinary delight. My Dad had actually bought me a red Palitoy Dalek for Christmas which I reminded him about. "Oh yeah, so I did. Well follow me," he replied. We trotted along Dale Street, turned the corner and something caught my eye. Something VERY familiar and VERY Blue.



Above: Yorkshire Street in October 2018.

"As we got closer I could see Dad peeking sideways at me, waiting to see my reaction. "Is that? It is!! The TARDIS!" There in front of me. I think I was the most excited I had ever been up to that point in my life. We approached from the back and when we got to the front I saw pictures of the Doctor, Leela and Daleks! "Do you want to go in?". Did I ever?

"I remember going through the TARDIS doors and into the Doctor's world. I can still recall the tangible excitement I felt as I went inside. What would I see? THE DOCTOR? LEEA? SARAH? I was SO excited and giddy when I saw a sight that almost sent me over the edge. Less than two foot in front of me stood...A CYBERMAN! I recognised it from my dog-eared copies of *Doctor Who and the Cybermen* and the *Doctor Who Monster Book*.

"These Target tomes were my Bibles which I had read and re-read. Even though I had never seen any television stories featuring the Cybermen I knew exactly what was in front of me. He reached out and I recoiled. My Dad laughed and reassured me that he wanted to welcome us and shake my hand. Phew!

"I made my way through the wondrous exhibition, which if I'm honest I only remember selective images from, a Dalek, Davros, Cybermats and another favourite from my Target novels that I had yearned to see on screen, an Ice Warrior.

"Thinking back, I feel a warm sense of nostalgia and a closeness to my Dad that was rare. A feeling that has stayed with me from that day to this. A strange day out of the ordinary which even now stirs up a strange mix of melancholic emotions in me.

"We had no camera to take pictures but I do still have my copy of *Death To The Daleks* (with lovingly added embellishments) that Dad bought for me in the shop along with a badge and sticker if I remember rightly. The book holds all those memories and is genuinely one of my most treasured possessions.

"A few years ago I suffered a life threatening illness and, after a long spell in hospital, I wanted to go and see those places again. So on a rainy Tuesday in February 2017 I went back to Blackpool and wandered along a wet, deserted Central Pier. I visited the spot where I had stood all those years ago with Dad and again I stared at that tiny window with a sense of awe.

"I strolled back towards the front in as much of the same direction as I could remember. I got to THE corner, turned and stared up the street...no TARDIS, no Bessie, nothing.



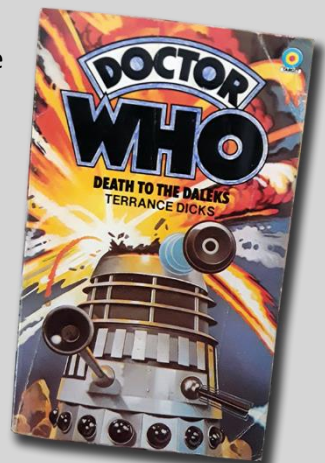
Above: Cyberman outside the exhibition in 1980.
Photograph © Stuart Glazebrook
Below: David's beloved copy of *Death To The Daleks*.

"I stood outside where the entrance had been. The rain had soaked me to the skin by that point.

"I won't lie. I felt upset, nostalgic and happy all at the same time. I touched the wall, not sure why. "Thank you Dad!" I said to the empty street, "thank you for a memory that has lasted a lifetime".

"My love of all things *Who* has stayed with me. I still buy the merchandise, watch the show religiously and have visited other notable exhibitions including Llangollen and Cardiff.

"But it is that afternoon in Blackpool that really sticks so vividly in my mind."



SATURDAY TEATIME FEELING

For many young fans visiting the exhibition gave them the same ‘Saturday Teatime Feeling’ as watching the series. For Pat Higgins it was a feeling of terror.

“*Doctor Who* has always been a part of my life. Every week, my dad would want to watch *Grandstand*. He’d flick the TV on five minutes early, to ensure he didn’t miss any of it. Thus, I’d see the cliff hanger from *Doctor Who* every week. Not the reassuring bits, or the funny bits. Just the cliff hangers, then straight off down that infinite swirling tunnel of the Tom Baker era. It would scare the beans out of me.

“Every now and again, I’d have a go at conquering the fear. I managed one whole episode of *Robots of Death*, but then tuned in the following week and something freaked me out. I was back to cliff hangers only.

“This continued for a very, very long time.

“The turning point came with *The Five Doctors* and Peter Davison’s final season, by which time *Doctor Who* wasn’t even in the pre-*Grandstand* slot. Season Twenty-One was broadcast twice weekly, and it was the first time I sat on the sofa watching every moment rather than stealing worried glimpses. I became a very, very big fan, very quickly indeed.

“I’m not sure at what point I started badgering my long-suffering parents to take us to the exhibition. Something about the idea of seeing things from the series in real life was absolutely impossible to resist.

“The idea that I might be able to see an *actual* Dalek was enough to make the train journey to Blackpool feel like forever. I very much doubt that I sat still; certainly my mind was racing through the whole journey.



Above: 1985 displays included exhibits from *Attack of the Cybermen* and *The Awakening*. Photographs © Pat Higgins

“The exhibition itself was wonderfully dark and atmospheric, from the TARDIS-shaped entrance through to the gift shop where I bought postcards of all the incarnations of the Doctor. On my first visit (of two), there were television sets playing an endless loop of Davison’s regeneration into Colin Baker. I stood and watched it half a dozen times, wondering what the future had in store for the new incarnation.

“I found other things I liked in Blackpool, particularly the exhibit in the Tower where you could freeze your shadow on the wall, but when the *Doctor Who* exhibition finally closed I never went back again.

“Strange how vivid my memories of the place are, considering how long ago it was.”

HEAVEN ON EARTH

Like many fans of his generation, David May has magical memories of visiting the exhibition. Here he describes how stumbling on the attraction resulted in an annual family tradition.

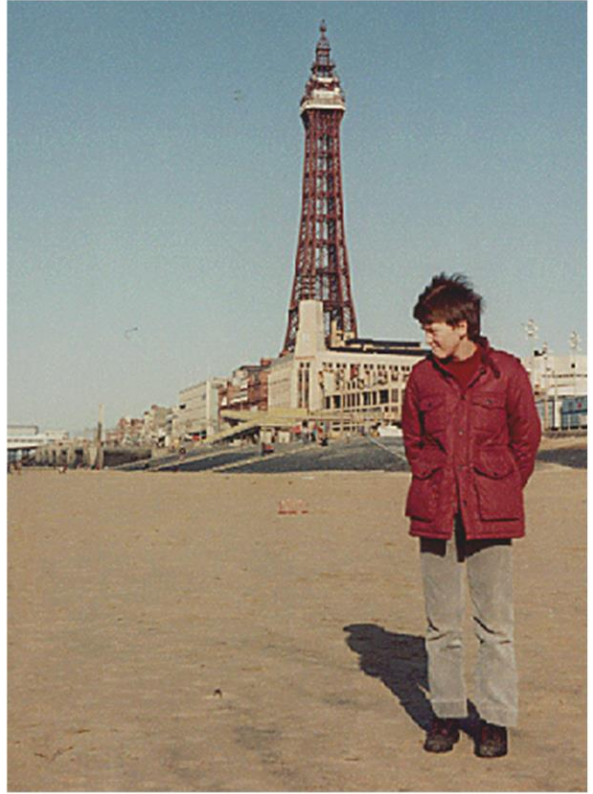
"My first visit came somewhat by chance, when I was very young. I had always been an avid viewer of the series but wasn't yet a 'proper fan'. All I knew about *Doctor Who* was from the last Pertwee episodes I remember seeing. I wasn't even sure exactly how many Doctors there had been, let alone being able to name all of the actors.

"During the middle of Tom Baker's era, *Doctor Who* was essential Saturday night viewing for a youngster like myself. Whilst on a family outing to Blackpool, we spotted a building (actually, little more than the side wall of a building) emblazoned with the *Doctor Who* logo. The familiar theme music was booming out from somewhere deep within its confines. I was intrigued.

"I can't remember whether it was my parents' suggestion that we go inside, or whether it was down to my own insistence. At that age I wouldn't have known what an 'exhibition' was so I can only guess that it must have been my mum and dad's idea. As we entered through the police box entrance and descended down the staircase I didn't quite know what to expect.

"Coming face-to-face with screeching Daleks would have been a thrill, except in those days you could sit in full-size ones in amusement arcades and wiggle the arms as it spun you around. All for the princely sum of ten pence! But those darkened corridors offered many other weird and wonderful creatures too.

"Two displays from that fateful first visit have etched themselves into my memory. The first is seeing the 'Giant Robot' which sticks in my mind because as I first saw it up ahead of me it looked like there were *two* of them! One turned out to be a reflection on the glass.



Above: David May on Blackpool Beach in 1983.
Photograph © David May

"The second memory was seeing the Sandminer from *Robots of Death*, you could actually see its drill heads spinning. Considering when these stories were made means it must have been 1978 when this visit took place.

"There was also the excitement of being inside the TARDIS control room, except you couldn't actually touch the central console. And then one came out into the shop which was a veritable Aladdin's Cave for a young viewer. I remember seeing the Denys Fisher Cyberman doll for sale there, which for some reason was incredibly hard to find in the shops unlike the other dolls in that range. I came away with a badge, a pencil and a postcard, and no doubt a massive smile on my face.

"October 1979 saw the launch of *Doctor Who Weekly*, which really galvanised my interest in all things *Who*. I started devouring the novelisations and soon became a young expert who knew all about Silurians, Zarbi, Ogrons and Yeti as well as who William Hartnell and Patrick Troughton were.

"When issue 26 of the weekly arrived in April 1980, it contained a feature on the *Doctor Who* Exhibition which sparked my memory of having visited two-and-a-half years before.

"I pestered my poor parents to take me again. We lived in Merseyside so it was almost a 100-mile round trip to Blackpool but in July my Dad ended up taking me. I was almost breathless with excitement!

"No matter that the feature in *Doctor Who Weekly* had potentially spoilt any surprises by describing all of the displays that year (I must have re-read that article countless times in the build-up to my trip). 1980 gave me the chance to experience the attraction as both an expert fan *and* a young impressionable child.

"I could now identify just about everything I was seeing even without the assistance of the nameplates on the display cases. I was experiencing fan heaven!

"I was looking forward to the shop again too. I can't remember if there was anything in particular I was aiming to buy there, but certainly the array of stuff on the counter had me positively drooling!

"There were certain items on display I'd never seen in the shops before and only knew of through pictures in *Doctor Who Weekly*. Items such as the TARDIS Tuner and the *Doctor Who Sound Effects* LP. They also had quite a few of the Target novels available with the old 'black block lettering' logo and I also remember seeing what looked like a record sleeve on display called *Doctor Who And The Pescatons* – what on earth was that? I wanted the whole damn lot!



"Thanks to the pocket money I'd saved and the generosity of my father, I came away from that visit as pleased as punch with another pencil (the 1977 one had been reduced to a stump by that time!), the *Doctor Who Sound Effects* cassette, and a copy of the *Second Doctor Who Monster Book* (a title I didn't know existed until I saw it that day).

"It was great to compare notes with my best friend in school who had also become an avid *Doctor Who* fan with the launch of the weekly. No detail was too insignificant for our fervent young minds. I remember him noting with excitement that one of the photographs in the display cases leading up to the exhibition's exit had given him the first indication as to what Omega's body looked like in *The Three Doctors* (the book cover only showed his head and hands, of course!).

"My previous thrill having been so evident, I suppose it was a given that my Dad would take me back again the following year. *Doctor Who Monthly* (as it now was) had run another article on the exhibitions and although it didn't look or sound quite as interesting this time round, I still got a great kick from going.

"That year the monitor was playing the regeneration scene from *Logopolis* on a loop, having changed from the previous video I quite liked of Tom Baker clowning around, waving over his shoulder. I was a bit miffed that they'd edited it and cut out all the flashbacks of old monsters and companions, which to me was the most interesting part! With hindsight its fortunate that they never played old clips or episodes from the series on that monitor or my Dad would never have got me out of there!

"In fact, the date of my visit was 13th August, and the most exciting part of that day turned out not to be visiting the exhibition at all but watching the repeat of *Keeper of Traken* part four, which ended with an announcement that the BBC would soon be repeating some old Doctor Who stories including *An Unearthly Child*!

"The following year, 1982, I was hoping to go back again. By this time, I'd made a new friend at school and got him all interested in *Doctor Who*. At some point that summer I was telling him about the exhibition in Blackpool, how brilliant it was and how I couldn't wait to go back there again. He'd never been to it and was intrigued by the sound of it. A while later, I overheard a conversation with his mother:

"Mum, can I go to the Doctor Who expedition?"

"Expedition? Where to?"

"Blackpool."

"Well, when is it?"

"All the time."

I don't think he ever went.



Above: *Doctor Who Monthly* No. 53 published in June 1981 contained a report on the exhibition written by Jeremy Bantham. It ended with the words, "Don't miss it!"

"On 23rd October 1982 I was back, this time with my mother and sister accompanying me and Dad. I think I enjoyed that visit more than in 1981, chiefly through having enjoyed Season 19 a lot more than I'd enjoyed Season 18, and with it having lots of the new-look Cybermen on display.

"Purchases in the shop that day included a t-shirt and a ball-point pen. They still had the *Logopolis* regeneration playing on loop and I remember its soundtrack starting to get annoying whilst I was browsing the shop. I still feel sorry for the staff having to put up with it for hours and hours each day, every day of the week – as well as the endless theme music and howling Daleks!



Above: David outside the exhibition in 1983. Note how second rate the entrance looks. The popular theory is that the police box suffered storm damage and this was a temporary fix. *Photograph © David May*

“That remains one of my abiding memories of the *Doctor Who* Exhibition, the cacophony of noise – the theme tune constantly going, Daleks yelling, K9 yapping, all manner of sound effects going off, and of course the gleeful exclamations of the child visitors mixed in amongst it all.

“It was also during that 1982 visit that the entrance booth had a sign up saying that you could win a BBC LP if you were able to say the date on which the first *Doctor Who* episode was broadcast. I remember my mum shoving me forward saying to the lady, “He thinks he knows the answer.” And I did, and was given an album of BBC theme tunes.

“In 1983 I was prepared to give the exhibition a miss for a year as I thought my Dad was becoming weary of it. I’d also become familiar with all the older props that were on display each year and thought there was nothing much from Season 20 that would particularly add to the thrill.

“To my surprise my Dad was keen to make the trip so I wasn’t going to pass up the opportunity. I don’t think any of the displays particularly excited me that year, but that was the occasion that Dad brought his camera along and got a shot of me outside. To my frustration he didn’t have a flash to take any indoors but I remember buying *Doctor Who – The Music* on cassette on that trip.

“By 1984, it was all becoming very familiar. My main recollection from that year is that after passing the initial Dalek, the first creature I saw was a Gundan and then two more Gundan robots just ahead.

“Blimey,” I thought. “They’ve gone a little overboard on the Gundans haven’t they?” But as I progressed I discovered that what looked like the backs of Gundan helmets turned out to be the backs of Sea Devil helmets!

"The other notable thing about my 1984 visit was that because the shop had such a good stock of Target books, I was able there and then to select the final three titles I needed to complete my Target collection after nearly five years. What a moment that was!

"Then along came 1985. I just didn't feel the urge to go to the exhibition anymore. With each passing visit the experience became less special. But once again Dad fancied a trip out somewhere while he was off, so on 12th August we headed up to Blackpool again.

"By this point I was no longer a wide-eyed, innocent 7-year-old or an eager young fan of 10. I was a far more cynical and insecure 15-year-old. The exhibition couldn't surprise me anymore. I knew its layout well. So well that it seemed tiny compared to the seemingly vast underground world I'd ventured into back in 1977. I could no longer be entranced by a booming Dalek, or imagine that I was seeing a real Jagaroth or living Mandrel.

"I saw everything now for what it was, a tatty costume on a mannequin, such as the Sontaran costumes which didn't look a patch on the original Linx costume from a decade earlier. I was also annoyed that the glass Dalek prop had had its eyestalk broken off. Being practically six foot tall, mooching round on my own amongst parents with small children, I felt awkward and embarrassed. The magic was gone. I didn't even buy anything in the shop that year and I came out almost with a feeling of disappointment and a sense that a chapter of my life had closed.

"I didn't know, of course, how true that was. I was shocked to read in *Doctor Who Magazine* some months later that the Blackpool Exhibition had been permanently dismantled, which of course deprived me of any possibility of ever revisiting the place which had once been so special to me. But I was wrong. Photographs and videos shared by other fans, combined with my own cherished memories, have meant that I've been able to revisit that magical place many times since."



Above: Sontaran on display in 1985. *Photograph © Jeremy Spencer* Below: 111 Central Promenade in April 2017. *Photograph © John Collier*



BEHIND THE MASK

Before the Scaroth mask went missing, it was Kevin Taylor's go to choice on the days he dressed up for visitors. Kevin describes his first visit and what it was like working at the exhibition.

"I remember visiting the exhibition for the first time around 1977/78 with the vivid memory of the Giant Robot being most in my mind from that time. Going down those stairs was a magical experience to see the actual monsters up close, the gloom added to the atmosphere and the recreated sets were marvellous.

"The other exciting thing was coming out at the shop and seeing all the wondrous things I couldn't afford. The purchases I made that first time consisted of a *Doctor Who* poster magazine and the Tom Baker 'Welcome To Blackpool' and Leela postcards.

"Following other visits, I became fascinated with the exhibition and whenever possible I would catch the *Yelloway* coach to go and visit. This prompted me to write to Terry Sampson at BBC Worldwide to ask if I could take a look behind the scenes – I must have been 15 or 16 at the time.

"I received a letter back from New Ritz Catering who had the café above the exhibition. They staffed the exhibition on contract from the BBC and suggested a date to visit.

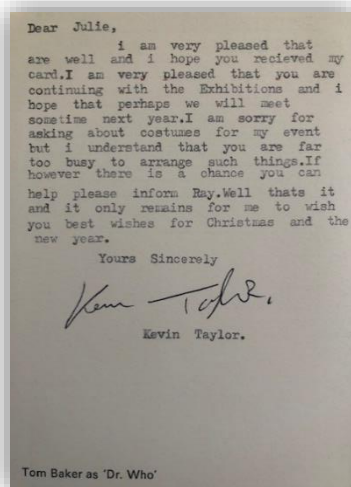
"My love for exhibitions was truly sealed at that point, meeting the staff and seeing the sets from behind. That first visit also finished with some complimentary chips. After that I kept in contact with the staff and continued my regular visits gaining free admission.



Above (from top): Kevin trying a Voc head on for size. In full Scaroth costume. The man behind the mask. Photographs © Kevin Taylor

"Eventually I was asked if I wanted to dress up in one of the promotional costumes – the first I think was an *Earthshock* Cyberman in 1982! That was the start of many happy and positive memories of dressing up at the exhibition.

"I remember one time going behind the Dalek set when the Castrovalvan warriors were on display. At the back was a small cupboard sized space which had an exposed waste pipe which thankfully wasn't that smelly. This area was being used for storage at the time and I remember seeing bits of an Ice Warrior and the body section of Alpha Centuri, minus a tentacle or two! A few years later we found the Cailleach mask from *The Stones of Blood* which had some mould growing on one eye. We also saw one of the Seer helmets from *Underworld* and something I didn't recognise at the time which was a huge domed cowl with a round edge and two big eyes. I found out later it was actually the servant of Sutekh mask minus the eye film.



Above: Kevin sent a Tom Baker postcard to Julie Jones which she has kept. *Courtesy Julie Jones*

"A few items could sometimes be found in the shop store cupboard that on occasion doubled as a changing room. I recall trying on Dymonds silver suit from *Nightmare Of Eden*, a Dum Voc mask from *The Robots of Death* and the mask, hands and armour of Scaroth!

"The exhibition management were friendly and great people – I recall Jodie and Barbara in the shop and manager Ray Dale. For a time Barbara continued to sell *Doctor Who* merchandise at our group meetings after the exhibition closed. That last year included visits from Colin Baker, Nicola Bryant and John Nathan-Turner for Children In Need. I was present on that last Sunday in October – the final opening day. It was quite sombre at the time. We mostly gathered around the shop and did final walk-throughs as we said our goodbyes. I wasn't on site when they started to remove items. In retrospect I would have loved to have seen what they unearthed – and possibly destroyed – when the BBC cleared it out.

"I also met Julie Jones and Lorne Martin during that time. The whole experience was a key element in my early life and it led to the creation of Hyde Fundraisers!. My association with Lorne continued during his time at Longleat, Llangollen, Blackpool and the Up Close exhibitions with Martin Wilkie.

I made some amazing friendships that have stood the test of time – thank you to all those involved with the Blackpool *Doctor Who* exhibition for giving me wonderful memories."

THE OTHER DOCTOR

John Field, more affectionately referred to as *Doctor John*, brought many incarnations of the Doctor to life for visitors over the years at the two Blackpool exhibitions and Llangollen. But how did he end up portraying the famous Time Lord?

"I first went to the Blackpool exhibition when I had heard it had opened to see what I was like and I got talking to the people in the exhibition. I ended up putting on Cybermen costumes to start with and Voc Robots and things like that just for the fun of it.

"They did have a young lad at the time, who I became friends with, who used to do Tom Baker. Technically speaking he was too young for the part and when he left I had already started doing the Doctor. Probably because I was a lot older and easier with the kids they thought I did a good job. I did tend to impersonate the Doctor as I saw the Doctor and enjoyed every minute of it.

"The role included expenses and free meals. I did it virtually every weekend and the biggest pleasure was talking to the people, the children and the parents but one of the challenges was getting a good dinner.



Above: Two Fifth Doctors in Bessie outside the Ritz Self-Service Cafeteria in 1983. Fourteen year old John Collier in the driving seat with John Field behind. Photograph © John Collier

"In the end they had to send me up to the owner's office, above the café, so I could get my dinner without getting interrupted. The Ritz Café were running the exhibition for the BBC. It was quite a good relationship and I never had any problems with the people running the café and the exhibition.

"After all they did give me the free meals. I did have another café in town where they liked me going in as the Doctor and have an evening meal sitting in the window so that it attracted people in! I didn't mind as I always got a free meal out of it.

"During the season exhibits did swap and change between Blackpool and Longleat.

"It wasn't done as much as you might think because it was one hell of a job to get them in and out of the display cases. When they did, they always used the exit staircase as it was the only thing wide enough for some of those things.

"I arrived one morning and the manager had just walked past the 'glass' Dalek which had suddenly collapsed. It was actually made of plastic and we ended up going out to get some super glue and sticking the entire thing back together. The only thing I couldn't fix was the eye piece because it had shattered and that's how it ended up like that. I think it was the first day of the season and we delayed opening the doors that morning.

"Costumes also disintegrated over time. When you consider quite a lot of them were made out of rubber and stuff like that. I remember sitting in the staff toilets by the shop repairing damaged Voc heads with modelling clay. I moulded it in, got it matching perfectly and then painted it green. No one noticed as it was so dark in there. Not many people were allowed inside the display areas because they didn't want things to get damaged or nicked. They did lose one or two things over time though.

"Most of the customers were great but I did have an incident with one drunk chap who was sitting in Bessie having far too much of a good time so we ended up calling for the police and he ended up in the cells.

"I was eventually allowed to drive Bessie myself. I had been taken out in her a few times. She was always stored in the garage of a car showroom around the back, close to Bonny Street, and on one or two occasions I had to collect her and bring her around to the front and park up. Her gear changes were totally different to a normal car. She's a 1959 Ford Popular chassis with a specialised body on it and at the time I was driving a motorbike rather than a car.

"The first time I drove Bessie it was an absolutely fantastic sensation. Driving up and down the front, talking to people, with a monster or two in the back was fantastic. That includes getting caught in downpours of rain.

"On one occasion we were driving along in a carnival and smoke started pouring through the carpet. I slammed the brakes on and told everyone to get out. I looked under and saw there were a couple of wires that led to speakers at the back of the car. The BBC had asked for them to be removed because they didn't like the idea.



Above: John as the Fifth Doctor with, among others, Kevin Taylor as the Fourth Doctor, Peter Irving as the Master and Bev Manton as Zilda. Below: John with Barbara Dixon's children. Barbara worked for many years in the exhibition shop. *Photographs © Barbara Dixon*



"They were live wires which had shorted and the carpet was beginning to burn. I ripped them out, burning my fingers in the process. We got back in and went down the prom with a first aider running beside, dressing my fingers because I couldn't hold the wheel properly.



Above: John Field and Ed Salt greet visitors to the exhibition at the Children In Need event in 1985.
 Photograph © Roger M Dillely

"One cold day in Autumn I was inside the exhibition dressed as Tom when this lady came in with her daughter who had a hat and coat on. I got talking to them for quite a while and as they were going out the little girl said, "I want to stay with the Doctor". Her mum said, "You can't, you've got to come with me and your dad". She was only about eight or nine and I said if you feel safe leaving her then go and have a word with your husband and she can stay with me whilst you go and enjoy yourselves for a couple of hours.

"So I ended up babysitting the girl which didn't bother me as she just stuck with me whilst I was talking to everybody else. It wasn't until the mid-afternoon when I realised something was wrong. I got her a few things from the shop, took her upstairs to the café and got her a free meal. When she got a bit warmer she took her hat and coat off and I saw she was bald. I then realised what the problem was. Her parents came back to collect her and two weeks later her mum came back asking to see me. Fortunately, I was in and she came down and asked if I remembered her and the little girl.

"I said yes and she said she had done nothing but talk about it ever since. She then told me she had passed away. I couldn't react as there were other visitors around but not long after I went into the toilet for a little cry. I had got so attached to her in those few hours that she was with me.

"Apart from that sad incident there were many happy times, like doing the carnivals. One time the under-manager drove me out to Stanley Park in Bessie. The Roly Polys were there and the place was packed. We did a radio interview about *Doctor Who*, which was the reason for going, but I then heard an announcement over the speakers saying the Doctor was now going to sign autographs in his car on the field.

"I don't know how many school kids were there but that field looked like it was full as they all came across. I sat there signing autographs and I ended up with writer's cramp. On the way out I did a drive past for the audience and I was standing up when I shouldn't have and I couldn't hold on to the windscreen as I normally did. So I slipped and flew off the car but I managed to do a tuck and roll. I heard the gasp from the audience. I got up, picked my hat up, put it on, waved to them all and I got a big cheer. I got in the car and went home. I think the under-manager's heart was in his mouth.

"One year I took Bessie, with a couple of the lads in costume, to the *Doctor Who* illuminations display. We were talking to people but it got dark and the traffic had started for the lights. It was chock a block and all one way so couldn't get back. Then we saw a police car and the policeman said, "Going back to the exhibition Doc?" I said yes. He said, "Right, follow me!". He put his lights on and we went straight down the middle of the road right back to the exhibition.



"I knew the exhibition was closing. I had been ticked off by my contacts at the BBC and I knew it was coming. It was well supported until the end but it was the BBC that decided to pull the plug. It was still a terrible sadness when it did close. The only thing I have from the exhibition is the yellow sign with blue *Doctor Who* lettering that used to be on the front but it's badly damaged. There's a piece missing out of it. One of my friends got it as they began to demolish the exhibition when it closed and he passed it on to me.

"I did go to Longleat afterwards to do a few appearances down there. It was a similar set up but I wouldn't say the atmosphere wasn't the same. The console room was smaller and a bit 'squashy'.

"I was glad when it reopened in Blackpool later on. I went straight back to it. I knew David Boyle for twenty five years altogether. I went to see him in hospital and it was a sad loss when he died. I had worked with him at Llangollen and when that closed I got the silver Dalek with the blue balls on which is in a small hold I have. I only made one mistake with that, I let a friend of mine paint it black and I shouldn't have done so I'll be returning it back to its original colour before long.

"I've got pamphlets and leaflets and some very rare car stickers from Llangollen which never went into full production as the BBC wouldn't let them be sold.

"I don't think I have a favourite Doctor. Over the years I have done Pertwee, Baker and Davison. I've done Colin Baker as well. That costume was specially made for me in York. The BBC sent up the costume designs for me. I had to send them all back, I couldn't keep them!



Above: John Field with a Cyberman at the Blackpool Museum in May 2007. *Photograph © John Collier*
Below: John with Ian Taylor and the grandson of Barbara Dixon in 2007. *Photograph © Ian Taylor*



"The lady made me as near a perfect Colin Baker costume as you could get. I've still got it in the wardrobe along with the early Tom Baker and the Jon Pertwee. I've also got a Sylvester McCoy in there but I never really did him because I was more successful as the others. Besides that I was also too tall. I did tend to impersonate the Doctor as I saw the Doctor and enjoyed every minute of it."

THE FINAL CURTAIN

Ian Taylor was a volunteer at the Blackpool Exhibition and later at the revived *Doctor Who* Museum. Here he describes how he first got involved and what the experience meant to him.

"I lived in Bolton, which was a 50 minute train journey to Blackpool, plus a bus ride. I first visited the Exhibition in 1984. I was on my own and towards the end of it, I saw three people in costumes; two in *Warriors of the Deep* jumpsuits and one dressed as Tom Baker. I asked if I could take a picture and later realised that I had taken his picture previously at the Longleat Celebration, but from the back! Little did I know that the following year he would become a lifelong friend of mine: John Field, aka Dr John.

"My next visit was with a friend of mine on the Sunday of the Spring Bank Holiday of 1985. When we got to the shop, I naively suggested that they ought to have people in monster costumes to promote the exhibition. The manager replied, "You are a tall lad. Would you like to try on a Cyber costume?" I didn't need asking twice! It was a dream come true. The costume I put on was Mark Hardy's from *Earthshock*. I spent about two hours being a Cyberman, both outside and inside the Exhibition. I loved it. The following day, I was back again and remained there until it closed in the evening.



Above: Volunteer Ian Taylor outside the exhibition in 1985.

"The following day, I was back again and remained there until it closed in the evening. Every weekend, from 10am until closing, I would be there usually dressed as a Cyberman as I couldn't fit in the Dalek! The *Earthshock* head was so roomy that you could turn your own head inside without the exterior moving. This allowed you the opportunity to see people through the ear grill, so whilst appearing to look forward, you could take the chance of grabbing them quickly!

"The many darkened corridors allowed us to play "statues" for the visitors. Doing the same outside, allowed for an audience who already knew you could move, but stood waiting for the next unsuspecting soul to come along to be frightened out of their wits. You had to gauge people as to what their reaction might be, always staying close to home as Blackpool, even then, had

something of a reputation. There were "iffy" times, particularly during the Scottish holidays, when drinking seemed to be all day, even before all day drinking was a thing! I was threatened by a juvenile with a knife once and pushed over by at least one other. For some, there was no magic, but for others it was magical. Special needs children were particularly loving. The hugs never stopped! There was no fear for them. You WERE a Cyberman and the fiction became fact.

"The visit from Colin Baker's Doctor was a special day, not least as we were filmed for the *Children In Need* show. It was nice to meet Colin and Nicola and the only time I've ever met the current Doctor. We also did a couple of carnivals that year, representing the Exhibition and to be driven down the Golden Mile in Bessie by Doctor John in front of hundreds of people was highly exciting.

"I very much enjoyed being a tour guide too, explaining the exhibits to the public. It was a period in my life which changed me from being a bit of a shy wallflower, to being very confident and enjoying company. I'll always be grateful for that.

"The final day of the exhibition season was special. We were full of sadness about the long winter that lay ahead without our weekly fix, but some of the staff went out for a meal and then stood on the front to watch the end of season firework display at the end of the North Pier.

"In January 1986, I got a call from Barbara (Dixon) who ran the shop in the *Doctor Who* Exhibition. She had seen people filling a huge skip around the back with displays and background scenery. I got another call a few days later and she told me it was never opening again. Barbara's call knocked me for six. She told me the story that the exhibits were going to be displayed inside a huge bus which was to tour America. I was devastated. It seemed like I was destined never to go to Blackpool again for any *Doctor Who* related fix. I could not have been more wrong. I am currently writing my memoirs so you will have to read the finished book to find out the rest!

"I am blessed in counting among my best friends today two regulars from the exhibition: John Field and Kevin Taylor. I also have a long distance friendship with Nigel Peever and in that summer of 1985 I first met Colin Hilton, who is also a massive friend today. There are a number of others who I met for the first time, thanks to the exhibition that year and thanks to social media I'm still in touch with: Colin Young, Ed Salt, Paul Cooper and Hilton Fitzsimmons. So whilst my exhibition experiences lasted only six months, it has given me thirty-five years of friendships. *Doctor Who* changed my life, it made my life."



Top: (l to r) John Field, Hilton Fitzsimmons, Ian (on the Dalek) and Paul Zeus. Middle: Ian as a Cyberman surprising his mum. Bottom: (l to r) John Field, Ian, Chris and Stephanie Stone at the Blackpool Museum in 2007. Photographs © Ian Taylor

MONSTER HUNTING

In 2004 Paul Rowley was delighted to hear that a brand new *Doctor Who* attraction was about to open in Blackpool. It meant he could track down some of the exhibits he had first seen almost 30 years before.

"Although I only remember going to the original exhibition once, like many other people of my generation it had a lasting effect on me. As a life long Science Fiction fan I have fond memories of watching classic *Doctor Who* episodes at home with my grandparents. These would often be recreated afterwards using my Denys Fisher figures.

The *Doctor Who Museum* opened a year before the reboot began on BBC1 and it was fascinating to see some of the original props from the time when I was growing up. I have always loved the story *Robot* and seeing K1 again was a particular joy.

When the Museum closed in 2009 I did get the chance to travel down to Cardiff Bay to spend one last day with some of those classic monsters. More recently I have added a few original costume pieces to my personal collection."



Above: (Main) Paul at the back of the *Doctor Who Museum* in 2007. (Inset bottom left): The entrance with Dalek box office. (Inset top right): One of Paul's screen used monster pieces. Below (clockwise from left): Paul with his gran, *Revenge* Cyberman head, Silurian, *Earthshock* Cyberman, Armoured Sea Devil, and Marshman on show at the museum.





BBC DOCTOR WHO EXPERIENCE



Above: (clockwise from top right) K1 from *Robot*. A row of foes including Melkur from *The Keeper of Traken*. A Sea Devil from *Warriors of the Deep*. A *Silurian*. Paul with Sontaran Commander Linx from *The Time Warrior*. All photographs © Paul Rowley

THE CIRCLE OF LIFE

New York based Tom Spina Designs preserve and restore television and film props and foam latex costumes and masks. One of their technique includes using archival quality materials in order to maintain artefacts for future generations.

A recent example of their work is the restoration of the lion's mask worn briefly by Tom Baker as the Fourth Doctor in *The Masque of Mandragora*. The mask was first on display at the Blackpool exhibition in 1977 and remained there for a number of years where it's condition deteriorated due to the heat produced by the lights.

"We do really specialised restoration work so if someone has a creature, a costume or a mask and its starting to age we can help bring some life back into them.

"Many props and costumes are created to last only until the end of filming, so they are not always made out of the most durable material. This is why proper support and protection of the props is so important.

"This beautiful bit of *Doctor Who* history came to us via our friends at Prop Masters. It was no exception to the affects of time but once its original shape was restored, and some minor patching was done, we created a custom insert and stand to help support it in the future.

"Some careful "hair replacement" was also necessary, as the lion mask arrived to us a bit bald on top. We pulled loose "petals" from the lower back of the head to fill in the missing petals on top and help the mask display more strongly.



Above top: The lion mask on display at the Blackpool exhibition in 1983. Above bottom: The mask as it looked when it first arrived at the Tom Spina Designs studio in New York. Like many props it was created to only last until the end of filming, so they are not always made out of the most durable material. Photograph © Tom Spina Designs



“Normally when we restore original props we prefer to keep repainting to a bare minimum, so that we leave as much of the original material as untouched as possible. In the case of this lion mask, where all of the original colouration appeared to have been stripped away, it was our client’s wish the entire mask be repainted. With the drastic change in look that had occurred over the years, they wanted the mask prop to be fully brought back to its original golden finish.

“To properly finish off the display and make it so there was no question where the prop was originally from, we created a stepped wooden display base in the style of the top bit from the Fourth Doctor’s TARDIS.”

You can check out Tom Spina Designs other restored props on their website including an original screen used Silurian from *Warriors of the Deep* and the animated Kitling creature seen in *Survival*.

<http://www.tomspinadesigns.com/movie-prop-restoration-conservation/>



Above left: Once its original shape was restored, a custom insert was created to help the mask stand and support it over time. Above right: Restorer Megan works on reshaping and repairing the mask. Below: The finished piece included being repainted in the original golden hue. *Photographs © Tom Spina Designs*



BEHIND CLOSED DOORS

The lion mask from *The Masque of Mandragora* is just one *Doctor Who* screen used item out of hundreds that now reside in private collections across the world. Over the next few pages we present a showcase of items that once resided in the Blackpool exhibition.



Alpha Centauri Head worn by Stuart Fell
 "Only one Alpha Centauri costume was built for the series with this head being the one used on screen in both *Peladon* serials of the 1970s. Constructed from fibreglass the oversized head features a single large eye to the front and is dressed with applied string to simulate veins. To the interior the head features a thick fibreglass rod which holds a vintage cork lined equestrian helmet with two steel bars which extend through to the felt eyelids allowing the performer to operate them thus bringing the character to life." *Sold by The Prop Gallery. First exhibited at Blackpool in 1974.*



Exxilon Mask from *Death to the Daleks*
 "Created by noted BBC Visual Effects Department sculptor John Friedlander the mask is constructed from rubber with humanoid features and large eyes. The mask has been mounted on a head form which stands atop a perspex base with minor conservation work including lining of the interior neck with material ensuring the preservation of the piece which represents the only Exxilon head known to exist today. The mask stands approximately 12.5" on its display and remains in incredible condition, its age and use considered, while the neck area has hardened the top and rear of the head remain supple and soft to the touch, overall very fine." *Sold by The Prop Gallery. Several Exxilon costumes were first exhibited at Blackpool in 1974.*



Sarcophagus from *Pyramids of Mars*

This piece featured as the cover to an Osiran transmat device linked to the alien Sutekh's tomb in Egypt and was

"A Sarcophagus Cover made of painted plaster composition with hardboard back. Height 84 inches (214cm)". Sold by Bonhams. First exhibited at Blackpool in 1979 (right).

Photograph © Richard Leaver





Kroll from *The Power of Kroll*

"Mechanised miniature, of moulded and painted foam latex, on wood and metal framework, with internal lighting, mounted on wooden plinth. Height 66 inches (168cm)."

Sold by Bonhams. First exhibited at Blackpool in 1979 (below). Photograph © Colin Hilton



Pirate Captain from *The Pirate Planet*

"Moulded and painted fibreglass and plastic helmet together with a medieval style tunic, of red coloured wool mix, with leather and brass effect stud edging. Height 58 inches (148cm)."

Sold by Bonhams. First exhibited at Blackpool in 1979 (below). Photograph Roger M Dille





Nimon from *The Horns of Nimon* (above)

“Head in foam and black fabric, body of padded fabric covered foam, decorated with triangular vinyl motif (horns missing). Height 76 inches (193cm) Sold by Bonhams. Nimons were first exhibited at Blackpool in 1980.



Mandrel from *The Nightmare of Eden* (above right)

“Scale effect in rubberised canvas, body of faux fur and foam, on rectangular base, costume on frame housing mechanical movement and related wiring. Height 76 inches (193cm). Sold by Bonhams. Mandrels were first exhibited at Blackpool in 1980.

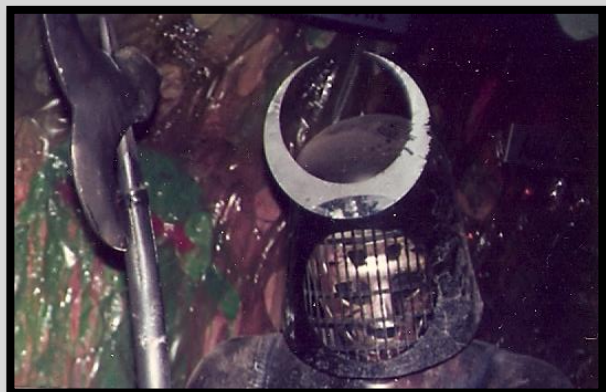
These two creatures were included in the book *Doctor Who – The Making of a Television Series* published in June 1982.





Gundan from *Warriors Gate*

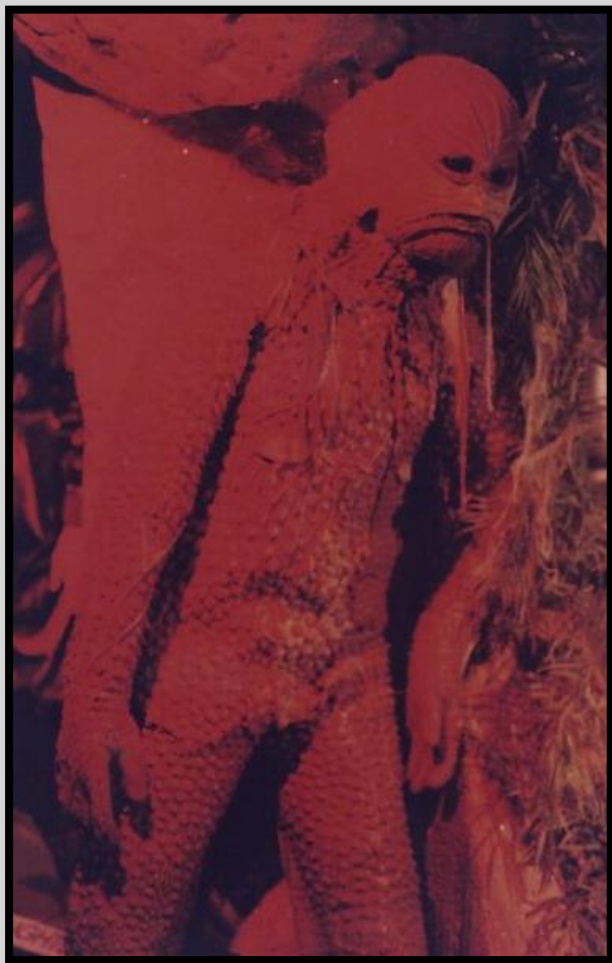
"Silver and black simulated armour, of moulded plastic, complete with battleaxe, on stone effect base and mechanised mannequin. Height overall 75 inches (190cm)." *Sold by Bonhams. First exhibited at Blackpool in 1981 (below). Photograph © Andrew Middleton*



Foamasi from *The Leisure Hive*

"Foam costume covered with black net fabric, leather effect mouth, rubber hands and applied eyes, quill type attachment to tail. Height 70 inches (178cm)." *Sold by Bonhams. Foamasi were first exhibited at Blackpool in 1981 (below). Photograph © Richard Leaver*





Marshman from *Full Circle* (above right)

"Moulded and painted rubber and foam latex, with separate headpiece, on mannequin. Height 66 inches (168cm)."

Sold by Bonhams. Marshmen costumes were first exhibited at Blackpool in 1981 (above)
Photograph © Jeremy Spencer



Marshman Head from *Full Circle* (right)

"Mask moulded and painted foam latex, on wooden frame labelled with production details including actors name 'Alex Carey'. Height 14 inches (36cm)."

Sold by Bonhams. Items from Full Circle were first exhibited at Blackpool in 1981.





The Android from *The Visitation*

This original screen-used costume was damaged in the Longleat exhibition fire that took place on the afternoon of Sunday September 15th 1996. The fire is believed to have started due to an electrical fault in the K9 section of the displays. Hundreds of visitors had to be evacuated and nine local fire crews were sent to attend to the blaze.

Nearly everything was heat and smoke damaged. At the time Clare Keniner, who worked at Longleat, was quoted as saying the figures were "irreplaceable". Some items like the Android, the Nucleus of the Swarm from *The Invisible Enemy*, the Robot Cleaner from *Paradise Towers* and a replica of K9 were so wrecked that they were almost disposed until Lorne Martin had the idea to use what was left in a display about the fire itself.



Above: "An Android - severely fire damaged, of moulded and painted fibreglass, with rubber and felt infill, on stand. Height 70 inches (178cm)."
Sold by Bonhams. First exhibited at Blackpool in 1982 (above left). Photograph © Kevin Taylor



Terileptil Mask from *The Visitation*

"Created by freelance effects company Imagineering who were responsible for various costumes for the series during the 1980s, most notably the redesigned Cyberman first used in *Earthshock*.

"Each of the three Terileptil creature costumes were unique and this blue faced example can clearly be seen on screen during the climatic scenes of the serial as it is shot by Richard Mace (Michael Robbins). The mask is constructed from latex and foam and features holes for the eyes and side gills with a reptilian neck frill extending towards the rear of the head. To the interior the mask features an elastic strap used to attach it to the performers head and Velcro to the rear neck frill which would join with the remainder of the costume."

Sold by The Prop Gallery. Terileptils were first exhibited at Blackpool in 1982.



Vanir Helmet from *Terminus*

"Helmet of moulded and gold coloured painted fibreglass, with hinged frontal section (attachment broken). Height 12 inches (30cm)." *Sold by Bonhams. Vanir costumes were first exhibited at Blackpool in 1983.*



Mara Snake Head from *Snakedance*

"Moulded and painted foam latex. Length 18 inches (46cm)." *Sold by Bonhams. First exhibited at Blackpool in 1984.*



Plasmaton from *Timeflight* (above)

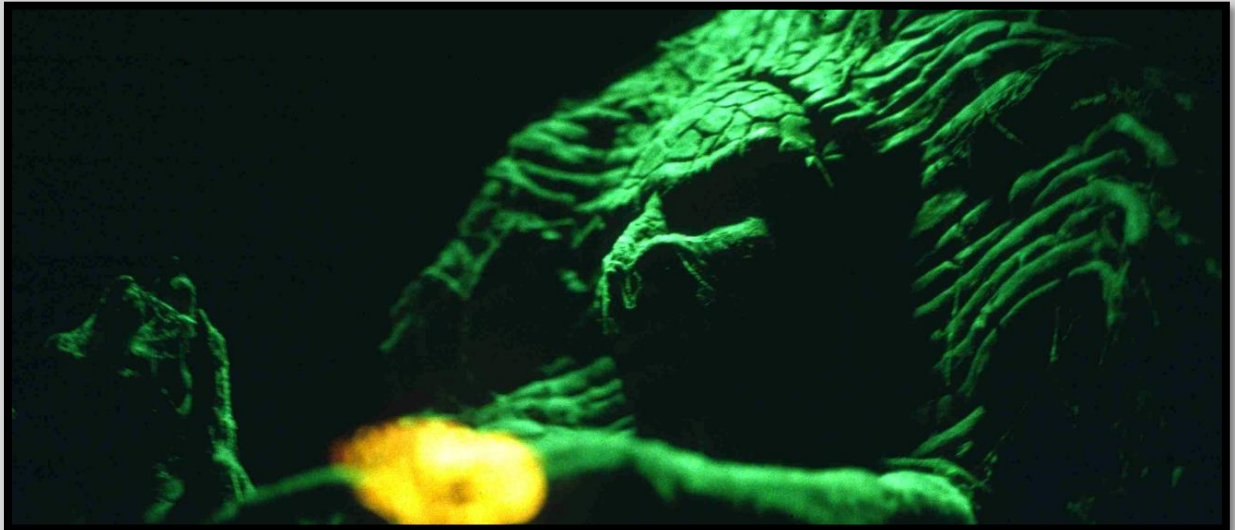
"Two-piece costume in moulded and painted foam latex, legs with integral body-suit. Height 78½ inches (200cm)." *Sold by Bonhams. First exhibited at Blackpool in 1982 (above left). Photograph © Richard Leaver*



Ergon Head from *Arc of Infinity* (below)

"Painted and moulded fibreglass, with internal wiring and lighting. Length 40 inches (102cm)." *Sold by Bonhams. First exhibited at Blackpool in 1984. Photograph © Steve Powner*





Malus from *The Awakening*

"Large face mask, of moulded and painted fibreglass, with wiring for internal mechanisms. Height 67½ x 40 inches (171cm x 102cm)." *Sold by Bonhams. First exhibited at Blackpool in 1985.*



Malus Miniature from *The Awakening*

"Small seated full length figure, of foam latex composition construction, with internal wiring for lighting and movement. Height 41 inches (104cm)." *Sold by Bonhams. First exhibited at Blackpool in 1985 (above top). Photograph © Richard Leaver*



Two Tractators from *Frontios*

One full costume (top left) and one front costume only (left and above). Both were "in moulded and painted foam latex, fibreglass and faux fur. Front costume had "back cut-away to reveal internal wooden framework and electric movement mechanisms"." Sold by Bonhams. *Tractators* were first exhibited at Blackpool in 1984.

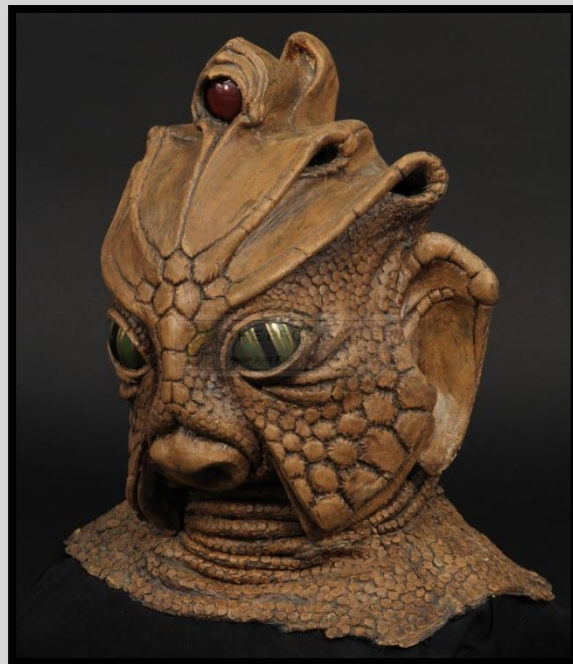


Sea Devil Warrior from *Warriors of the Deep*

"Foam latex head, hands and feet, fibreglass helmet and breastplate, with leatherette simulated armour, edged with metallic effect plastic, internal metal and wooden framework housing exhibition motor. Height 72 inches (183cm)."

Sold by Bonhams. Sea Devil Warriors were first exhibited at Blackpool in 1984 (left).

Photograph © Richard Leaver



Silurian Mask from *Warriors of the Deep*

"An original Silurian mask, one of three made by Richard Gregory's Imagineering effects house. Constructed from rubber the distinctive mask features large ears and spines running over the back of the head, this expertly finished in weathered brown paint. The mask has undergone some professional restoration largely to the neck area with the addition of replica eyes and is mounted on a custom display. The display stands an impressive 18.5" high and the mask remains in very good screen used condition, largely supple with minor hardening in areas, generally fine." *Sold by The Prop Gallery. Two Warriors of the Deep style Silurians were first exhibited at Blackpool in 1984.*



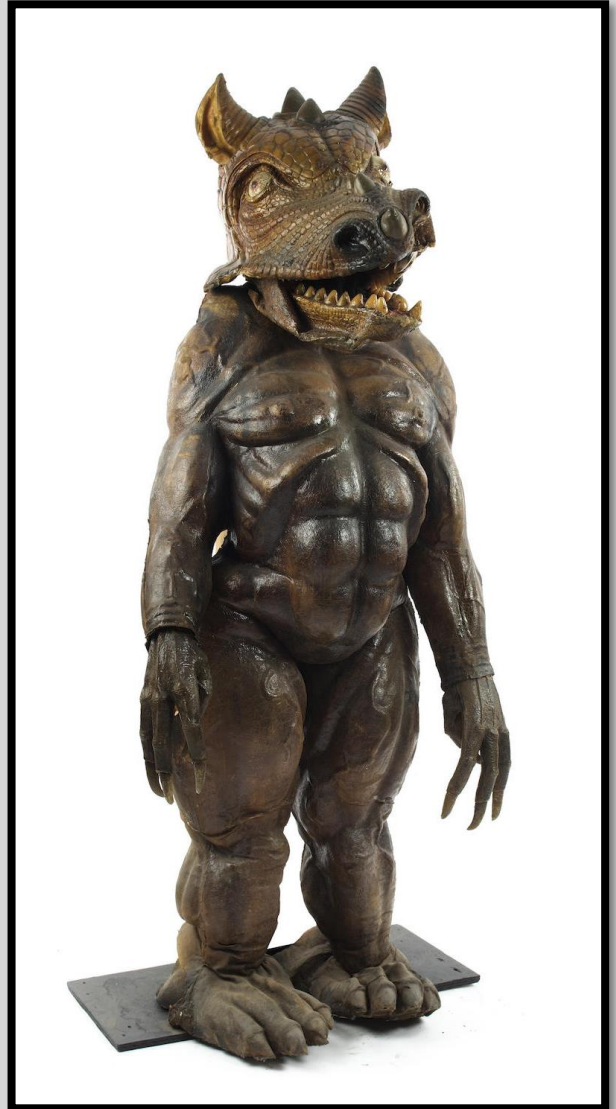
Sharaz Jek from *The Caves of Androzani*

"Two-piece with elastic fastening, moulded composition, with painted leather covering, single eye." Sold by Bonhams. First exhibited at Blackpool in 1984.



Queen Bat from *The Caves of Androzani*

"Moulded and painted foam latex. Length 17½ inches (45cm)." Sold by Bonhams. First exhibited at Blackpool in 1984.



Magma Beast from *The Caves of Androzani*

"Comprising head cowl, bodysuit and back shell, of moulded and painted foam latex and fibreglass. Height 80 inches (203cm)". Sold by Bonhams in 2010 and later resold by Bamford Auctioneers in June 2016. First exhibited at Blackpool in 1984.



Jocondan headdress from *Twin Dilemma*

"Made of multi-coloured feathers, with silvered foam horns, on silver painted mannequin head, similarly decorated with feathers and beak-like nose, label inside inscribed 'Barry Stanton'. Height 15 inches (38cm)." *Sold by Bonhams. First exhibited at Blackpool in 1984.*



Mestor from *The Twin Dilemma*

"Moulded and painted foam latex, with frayed hessian detailing and cotton ties to sides, the headpiece with plastic eyes, body heavily padded, on mannequin. Height 69 inches (176cm)."

Sold by Bonhams. First exhibited at Blackpool in 1984 (left). Photograph © Richard Leaver



Cyberman from *The Five Doctors* and *Silver Nemesis*

"A Cyberman, comprising; a silver painted one-piece body suit, with moulded and painted fibreglass head and chest piece, tube detail to sleeves, legs, chest and helmet, with matching gloves and feet, the back open to show internal exhibition electric motor, on mannequin. Height 73 inches (186cm)." *Sold by Bonhams. It is likely this Cyberman costume was on display at Longleat after Blackpool closed.*



Cryon from *Attack of the Cybermen*

"Comprising: one-piece bodysuit in net with pearlescent-effect panels, head/ neck pieces and belt in clear moulded plastic with pearlescent-effect, on mannequin, together with metal staff and additional headpieces. Height 62 inches (158cm)." *Sold by Bonhams. Two Cryon costumes were first exhibited at Blackpool in 1985.*

A NEW LIFE FOR A NEW AUDIENCE

Visual Effects Designer Mike Tucker runs The Model Unit which was founded following the closure of the BBC Visual Effects department in 2003. The award winning company provides high quality models and miniature effects for TV and film productions. Mike's passion began at an early age when he was inspired by visits to *Doctor Who* exhibitions.

"I was one of those children who knew very early on what he wanted to be when he grew up. I wanted to be a designer in the BBC Visual Effects Department, working on shows like *Doctor Who*.

"Unfortunately for my parents this meant being persuaded to take me on regular visits to the *Doctor Who* Exhibition at Longleat House and, on one memorable occasion, detouring miles out of our way on a holiday to the Lake District to visit the Blackpool one.

"These trips allowed me to spend hours poring over the props, monsters and models that were on display, working out how they had been made.

"I was lucky enough to achieve my ambition and, a decade later, I was at the VFX Department in London, working on stories featuring the Sixth and Seventh Doctors.

"Nearly twenty years after that I found myself building models for the show again when it made its successful return to BBC One. More recently my involvement in the *Doctor Who* Experience – in both its London and Cardiff incarnations – has meant that I have been involved in the refurbishment of several of the monster costumes that used to be displayed at Blackpool and Longleat.



The Model Unit used the original mould and tracked down contemporary dressing elements to restore the Davros costume from the 1985 story *Revelation of the Daleks*. Alan 'Rocky' Marshall is seen completing the finishing touches before it went on display at the *Doctor Who* Experience in Cardiff. Photographs © Mike Tucker





Above: Nick Kool working on the K1 Robot.
Below: Colin Mapson with a classic Zygon.
Photographs © Mike Tucker



"It was strangely satisfying to have some of those models, props and monsters that had inspired me as a child delivered to my workshop at Ealing studios so that they could be brought out of storage for a new generation of *Doctor Who* fans.

"Refurbishing props from the 1960s and 1970s was a fascinating process, it demonstrated how little the fundamental techniques have changed over the years. Heads and arms still needed to be sculpted in clay, moulds still had to be made and rubber casts pulled from those moulds in much the same way as they would have been done when these monsters were originally made.

"Strangely the challenges were all the smaller details. The torso of the Giant Robot was detailed with plumbing fittings and car parts that had long since vanished from the shelves, so those had to be moulded and replicas cast.

"Similarly the small, sucker-like details that covered the body of the Zygon were very recognisable, and the best way of recreating them exactly meant that they too had to be moulded and cast rather than simply re-sculpting them.

"Switches and buttons on the TARDIS console that were 'state of the art' in 1983 now look woefully archaic, but the entire prop would look wrong if we hadn't replaced missing switches with ones from the right period.

"The original 1960s Daleks had their hemispheres pushed through holes in the casings, rather than being bolted on from the outside. We were lucky enough to obtain a mould off an original 1960s Dalek hemisphere, and even something that subtle gave the replica prop an authentic feel that it might not otherwise have had.



"Perhaps my favourite refurb was the *Morbius* monster. I had remembered seeing this costume on display when I was a kid, and had been dismayed to see its deterioration over the years. Fortunately the team at BBC Live Events were as keen on seeing it restored to its former glory as I was, and allocated enough money for it to be stripped right back to its component parts and fitted to a new mannequin.

"I was also lucky in that I was able to track down a mould taken from the original brain sculpt, allowing the final refurbishment to be as accurate to its screen-used state as possible. I also allowed myself one indulgence with this display – casting my own arm to replace the human arm of the costume, and ensuring that I now have an on-going presence in the history of these exhibitions.



"One evening, when my workshop was full of monsters - Daleks and Cybermen, Giant Robots and Ice Warriors, Morbius and Davros - I got an insight into what it must have been like to work on the series in those early years and just how pioneering those BBC designers and technicians were.

"For my crew and I, it was an extremely enjoyable and nostalgic experience, and it would be nice to think that, amongst the many thousands of people that visited those exhibitions, there might be some that were inspired to embark on a similar career path."

You can find out more about The Model Unit by visiting <http://www.themodelunit.co.uk/>

EXHIBITION REGENERATION

Blackpool 1975. Neil Cole makes his first and only childhood excursion to a *Doctor Who* Exhibition: it would be another twenty-five years before he would visit another. Some moments in life make such an impression that they stay with you forever and five-year-old Neil never forgot that visit. At the time he didn't want to leave the dark, monster-infested corridors beneath 111 Central Promenade and every day thereafter he dreamt of creating a similar experience for others...

"I longed to create a *Doctor Who* exhibition, fostered from my earliest memories. I loved how physical exhibitions heightened the suspension of disbelief, blurring fiction and reality. I perceived them as a composite work of art, marrying visuals, sound design and storytelling. And so, after decades striving to find artistic meaning; I have created 'that' exhibition which I dreamt of as a child.

"It feels like this is the work I was meant to do. The honing of a variety of skills over many years seemed to have steered a subconscious course to arrive precisely at this point in time and space.

"One of the incentives for creating the museum was for it to act as an art making space. The first half of my life was a financial struggle to make ends meet, tackling bouts of severe anxiety. Just as I began teaching, my father was diagnosed with Motor Neurone disease. My mother and I tried our best to help him. After he died, my mother simply declined. Looking back to those times now, I realise that simply managing to continue was an achievement, but personal desires of creativity were firmly in stasis.



Above: *Museum of Classic Sci-Fi* owner Neil Cole.

"A teaching salary enabled me to begin my passion for collecting and restoring *Doctor Who* props and costumes.

"In April 2015 we purchased the Grade II listed Osborne House in Allendale, Northumberland. It had been on the market for several years and was in a state of considerable neglect and disrepair. But to us it represented an opportunity to create a family home and for me personally, to fulfil a dream.

"What followed was a five-year odyssey transforming a flooded, damaged cellar into the first permanent, curated science fiction museum in the North of England. Money was tight having all gone into buying the house so in order for the museum to become a reality I had to restore the 300 year old cellar myself, between teaching and helping care for our two children.



“The process involved clearing away decades of decaying junk, removing damaged lime-mortar and repairing drainage. The pointing alone took over two years to complete and involved working weekends and late into the night. Concurrently, I also began to restore major exhibits such as the Terileptil. Sculpting in clay would prove a welcome distraction from hacking out mortar.

“Thankfully, a small band of dedicated volunteers also helped including my father-in-law Chris Bonsall and former pupil Jethro Vernon. But then others got involved. Acts of kindness began to define the museum.

“In 2017 NETFLIX began filming our progress for their series *Amazing Interiors* which accelerated our schedule. With the building tasks divided up, I began designing and writing some 100 information plaques and readying props for display.

“NETFLIX allowed us three months to prepare for our ‘preview day’. Despite the pressure, the event was a success. Knowing we would soon be on international television meant we had to get the museum operating properly and it was officially opened on October 20th 2018 by *Doctor Who* star John Levene.

“The years of dedication paid off with Science Fiction fans travelling from across the UK and abroad to visit this quirky historic building and experience the very special collection it now housed.

“I always intended to present a chronological, lovingly curated history of Science Fiction. For years I had been slowly trying to acquire an item from each story of classic *Doctor Who*. Whether the object was a complete monster costume or simply a script page. With each ‘artefact’ I could begin constructing a narrative of the show.



"This idea gave me the structure for the museum and the displays. I would build using objects as the focus, relating each object's story framed within the greater narrative of the show's history. To be clear: collecting an object from every story remains a life-time goal and one I very much doubt I will ever achieve... but 'The Quest is the Quest'!

"At the moment the museum features a prop, costume, production document or original published artwork from 60 televised stories from the classic series. As the museum funds allow, I intend to gradually increase this number to help give the fullest visual experience for the fan and general visitor.

"In addition, one of the primary aims of the museum is the absolute preservation of the collection; my sincere hope is that in the future I will be able to pass a historical record of this wonderful, special programme onto a new curator; enabling future generations to see physical, surviving artefacts from a past incarnation of *Doctor Who*.



A selection of the various exhibits on display at the museum including a Terileptil from *The Visitation*.
Photographs © Neil Cole

"I'm pleased to say one or two of the props have also appeared in other *Doctor Who* exhibitions including a Terileptil and one of my absolute favourites (and a highlight of the museum) the Garm from *Terminus*.



Left to right: The Garm on display at Longleat in 1983. In Blackpool during the 1984 season. At the *Museum of Moving Image* in the early 1990s. All photographs © Kevin Taylor

"I have always had a soft spot for this incredible old space dog. I enjoyed *Terminus* and I remember seeing his face on the cover of the 1983 *Doctor Who Winter Special* but never thought he would end up in a little museum that I would create all those years later.

"Stephen Gallagher, the writer of *Terminus*, had researched Norse mythology to form some of the characters in the story and costume designer Dee Robson realised the final version that appeared on screen.

"Once filming was complete the Garm was put on display at the *Doctor Who Celebration* at Longleat in 1983 and the following year he was moved up to the Blackpool exhibition until it closed in 1985. The Garm was then moved back down to Longleat for the 1986 season and later appeared at the *Behind The Sofa* exhibition at the *Museum of the Moving Image* in London in the early 1990s. When this closed in 1994 the entire collection was moved to the Exploratory in Bristol for a short while.

"After all this travelling The Garm found a permanent residency at the *Doctor Who Experience* in Llangollen from 1995 to 2003. This was the first time I got to see it up close.

"It was also my first experience of visiting a *Doctor Who* exhibition since going to Blackpool twenty five years previously. I was amazed by the whole experience and it is something that I will never forget.

"It came as something of a surprise when, in 2004, it was announced that the Blackpool *Doctor Who* exhibition was going to reopen very close to the site of the original.

"I honestly thought that the closing of Llangollen marked the end of this wonderful classic era collection but no, they were being given a reprieve and this time I would get to see them.

"The Garm was there, although his arms were looking very tired indeed. I visited the *Doctor Who Museum* about once a month and I could see, on repeated visits, the rubber literally crumbling away.

"One day I even approached the person in the ticket office and offered to repair it for nothing but sadly I wasn't allowed to. It came as no surprise, but it still really hurt, when in 2009 it was announced that the museum was going to close. As a regular visitor you could feel the lack of care and neglect for the exhibits.

"So the Garm was on the move again and this time it was to be sold at Bonhams' auction in 2010. I had saved like hell to buy an original prop or monster and this was my chance to do so! Sadly I was working on the day which meant I had to bid online. For weeks I had agonised over which lots to put my very small amount of money on. I chose props that I felt were unloved pieces and needed work. It was a pretty tense day but ultimately I won Mestor and the surviving Terileptil pieces. To get two classic monsters was fantastic. However, I did lose out on the Garm and I didn't think I would ever see him again.

"About a year later I was trawling eBay when who should pop up but a very familiar shaggy old face. He was now being stored on a small trading estate in Liverpool. I set off early and had to wait about an hour for the seller to arrive. What I could see immediately was that he looked huge and had obviously been standing in sunlight.

"There was nothing at the windows and it was the type of building where the temperature would be consistently going up and down.

"When I eventually got inside I could see, to my horror, that his other arm had gone too. It was on the floor and there were strips of rubber which I literally scooped up with a sweeping brush. I had about five minutes to get everything into the car but soon the Garm was travelling further north than he had ever been before. For the next two years he was kept in the basement of my best friend's coffee shop.

"Once we moved in to Osborne House I was juggling the massive restoration of the cellar with restoring the props I had purchased.



The key problem with the Garm was the fact that he had been put on a bespoke, very rough, wooden frame for the exhibitions. The costume had begun to tear over time. In fact the outer and inner layers had cracked and become separated.

"The first job was to create a new frame beginning with a solid foundation using the boots which were actually Fifth Doctor's Cyber boots! The rest of the frame was made in sections. The torso took a couple of attempts to get right. It was a Wicker Man style affair made from MDF that I made up as I went along. I also had to lower the head as it was touching the ceiling. At Llangollen the Garm looked stunted as it didn't fit properly in their cabinets so I was keen to return him to his proper size.

"The final piece of the jigsaw was to build two new arms using mesh and plaster. The bits of swept up skin were perfect to match the texture. Who knows what the future holds for him but, for now, he is safe here waiting for you all to come and visit him."

Find out more about the museum and the items on display by visiting <http://www.museumofclassicsci-fi.com/>

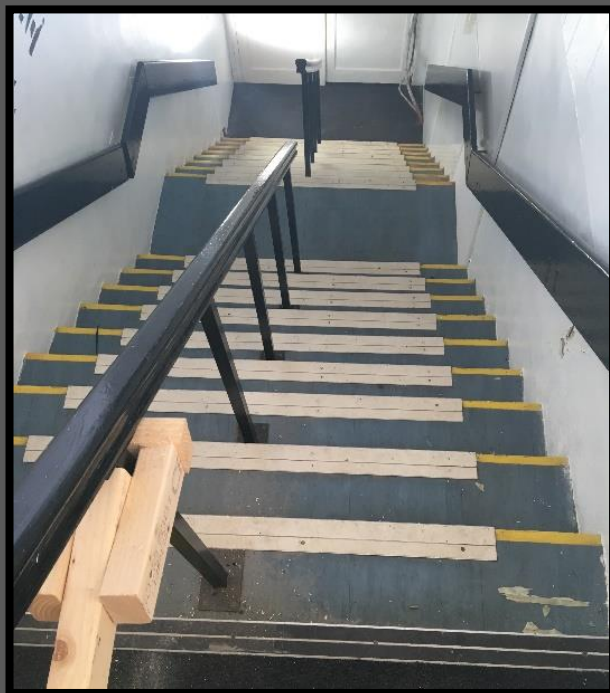
AFTERTHOUGHTS

The original *Doctor Who* exhibition in Blackpool was a special place. For over a decade, those few hundred square metres beneath Chapel Street were a mecca for fans of the show during the golden era of its original run.

This was the place where the series came to life – the monsters and machines were no longer behind the television screen, but right there in front of you, albeit either out of reach or behind glass. If you were as obsessed with the show as I was, then words cannot describe the thrill, excitement and sheer impatience experienced as you descended that dark staircase to leave the real world behind and enter the Doctor's time and space. The musty aroma of latex and fiberglass and a cacophony of other worldly sound effects engulfed you, as you set off down that dark, winding corridor.

Thirty-five years later, generations of fans are sharing their Blackpool photos online and reminiscing about their annual visits, with a keen eye for dates and detail – what an enduring impact that place had on us! Although there have been many *Doctor Who* exhibitions over the subsequent decades, none captured the essence and atmosphere of the show like Blackpool did; regenerating itself every year to bring in the latest swathes of monsters and props from the stories you'd seen in the most recent season. While we still bemoan its closure in 1985, it actually remains one of the longest-serving exhibitions – even the more recent *Doctor Who Experience* only ran for six years.

I feel lucky to have visited the exhibition when I did, in the summer of 1985 – right after two of my favourite seasons – and all these years later, I still think about it.

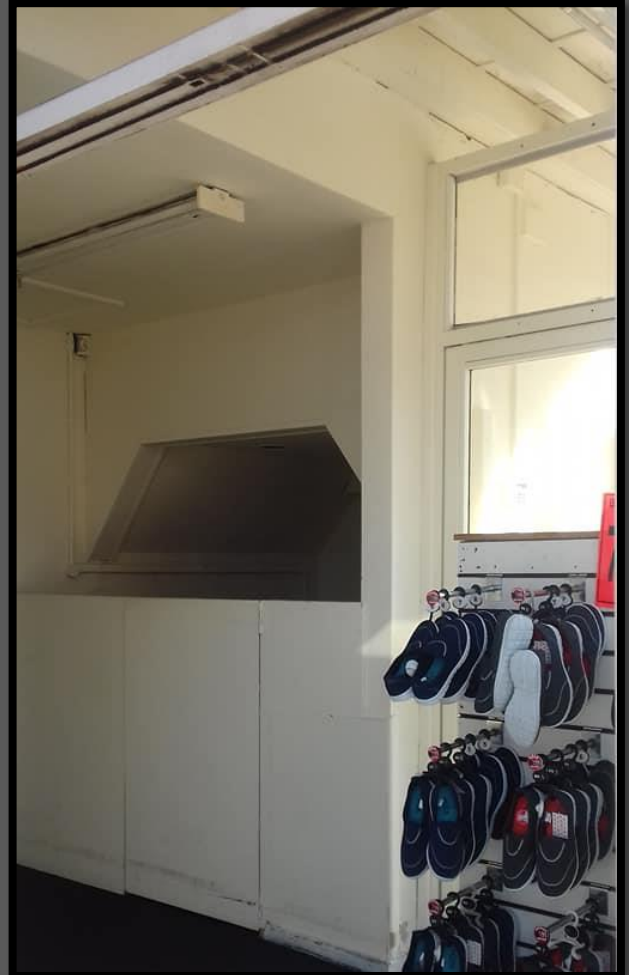


Yet looking back, you do wonder how a bunch of (mostly) lifeless and occasionally tatty BBC props and costumes could have had such a profound effect – proof that nothing would dispel the myth!

While the building still stands on 111 Central Promenade, today the only visible remnant from the exhibition is that famous staircase – though now closed off to the public as part of the “Shoe Cellar” shop, the bannisters, handrails and angular ceiling, while painted, remain unchanged. Who would have thought a simple staircase could stir up such emotions!

Covering four of the Doctor's regenerations, Blackpool encapsulated the very best of *Doctor Who*, during the peak of the original series. Through this exhibition, we got to *experience* the show; we got to see it for real – up close and etched in the memory forever.

Alex Storer, July 2020



Previous page: A shot of the entrance staircase taken by John Collier in April 2017. You can clearly see the original steps and wooden handrails to the side which are now painted black as opposed to white.

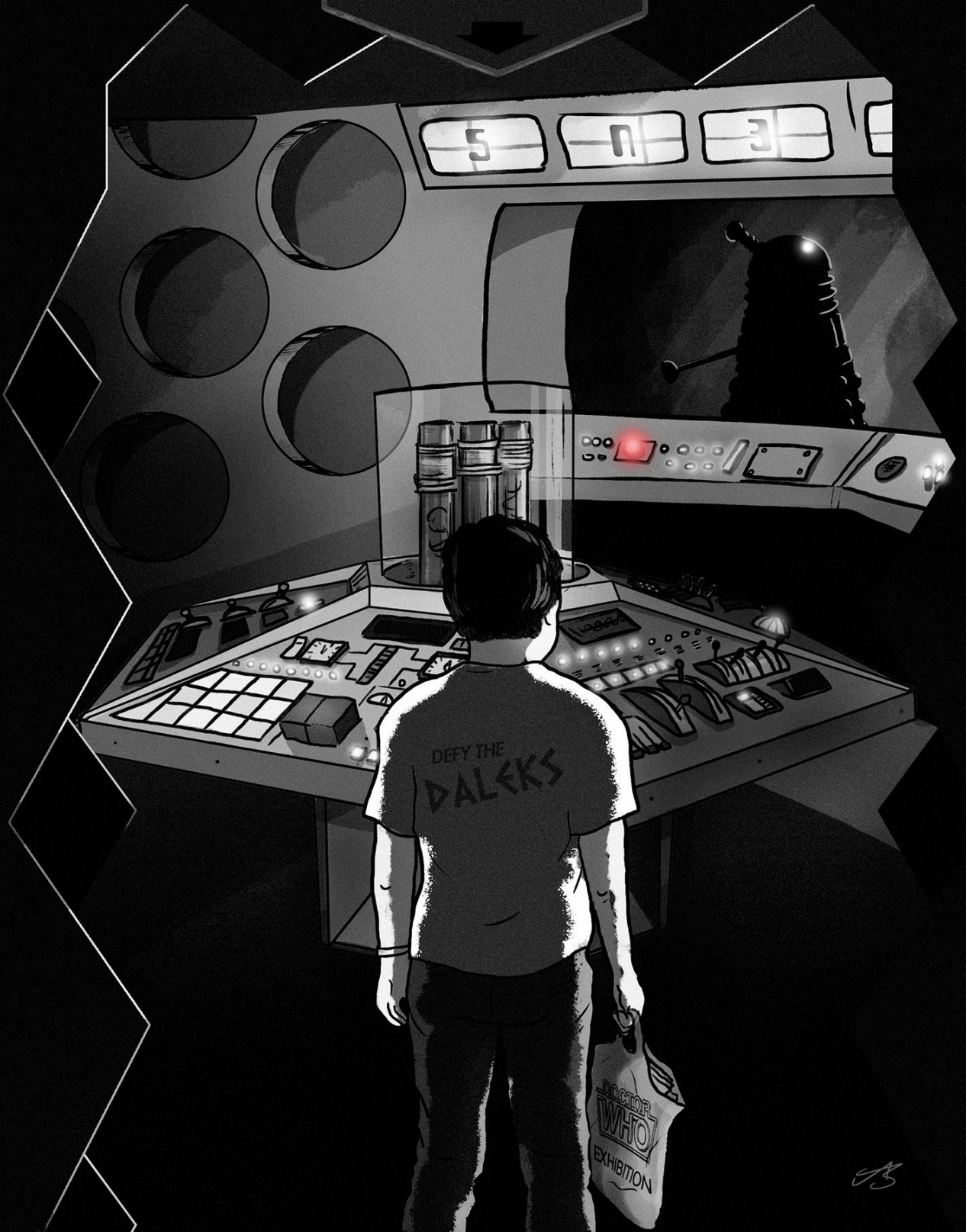
Top left: The entrance staircase as it looked in the early years of the exhibition.

Bottom left: A shot taken by John Collier of the same staircase as it looked in April 2017. Notice the addition of electrical wiring to power the strip light where the No Smoking sign used to be.

Top right: Another photograph taken on the same day. The angle is from what would have been the Police Box entrance. The shoe racks are positioned where the box office space would have been. The stairway opening is blocked with wooden panels but the distinctive hexagonal shape ceiling can be clearly seen.



ENTRANCE



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words to help tell the story of those 'Happy Days'.

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John Field

Christopher Hill

John Burke

Matt Fitton

Colin Hilton

Steve Cambden

John Mark Frankland

Martin Holmes

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